OF ETCHINGS & ENGRAVINGS
PUBLISHED BY
FREDERICK / KEPPEL & CO.
4 EAST 39TH STREET, NEW YORK

Misc.



TUNGUHUI









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# NOTE

ALL of the etchings and engravings described in this catalogue (unless otherwise designated) are our own exclusive publications. Our aim always has been to issue works which appeal rather to people of real culture than to the larger and less critical public. In consequence we issue very limited editions of these works, and in many cases we take the further precaution of destroying the copper plates so as to prevent the possibility of subsequent printing from them, thus insuring the rarity and permanent value of the original edition.

This catalogue mentions only a small part of our general stock. For many years our specialty has been high class and rare prints. Many of these we cannot duplicate. We shall issue, therefore, from time to time a supplement—The Print Collector's Bulletin—in which will be listed the etchings we can then supply by such modern masters as Bracquemond, Buhot, Corot, Daubigny, Gravesande, Haden, Jacque, Jacquemart, Lalanne, Legros, MacLaughlan, Meryon, Millet, Palmer, Pennell, Whistler, and Zorn.

THE PRINT COLLECTOR'S BULLETIN will be sent post-paid to any address upon application to the publishers, and correspondence is invited concerning the etchings mentioned therein.

### NOTE ON THE ILLUSTRATIONS

THE number on each refers to the corresponding number in the printed catalogue.

Owing to the limitations of the process employed, these illustrations are not on the same scale of reduction, but the exact measurement, in inches, of each original (exclusive of its margin) will be found in the descriptive text.

Estimates for suitable framing will be furnished on application.

N. B.—This Catalogue will be mailed to any address on receipt of five two-cent postage stamps.



# CATALOGUE

Note. The dimensions are given in inches and without margin. when otherwise specified, all the following works are original etchings.

# ALASONIÈRE (FABIEN)

Born at Amboise, studied painting with Jean-Paul Laurens and etching with Lalanne and Desboutin. One of the best known of contemporary etchers.

### 1 LES FIANCÉS

After the painting by Van Dyck. Prince William II. of Orange (Holland) and Princess Henrietta Maria of England, daughter of King Charles I.

They were betrothed at the age of 15 and 14 respectively-when Van Dyck painted their portraits—and were married six years later.
Their son was King William III. of England.

### Height 14, width 11

Remarque	proofs on	vellum		 	\$18
Signed art	ist's proof	s on Japan	paper.	 	9

### APPIAN (ADOLPHE)

### Pupil of Corot and Daubigny.

"My admiration for Appian's work as an etcher (he is a charming painter also) was already great several years ago, but the more I see how rare his qualities are in contemporary art, or in any art, the more I feel disposed to value them. "-PHILIP GILBERT HAMERTON, Etching and Etchers, p. 202.

Note. In addition to plates Nos. 2-13 we have in our present stock a number of other subjects by this eminent etcher. A detailed list of titles and of prices will be found in *The Print Collector's Bulletin*, which will be mailed, free, on request. (See page 3.)

#### 2 UNE MARE

"This has always seemed to me the most exquisite piece of free branch and stem drawing in the whole range of French etching. It is this, and much more than this; for not only are the trees full of an inexpressible waywardness and grace, but the whole work—the bit of rocky bank, the little inlet of calm water, the sweet distance, and the delicate sky-all this material forms a perfect harmony, presented to us with the true passion of a tender and sensitive artist. No one but an artist can know how much this little place must have been loved before it could be etched so. 'Philip Gilbert Hamerton, Etching and Etchers, p. 206.

Height 91/4, width 63/4

Impressions on India paper, without title......\$6

(See Illustration)

### 3 AVANT LA PLUIE

A fine realization of the effect in landscape when the rain is about to fall.

Height 43/1, width 81/2

Impressions on India paper, without title......\$3

### 4 UNE MORIA À BORDIOUIER

Italian landscape with a well.

Height 8, width 111/4

Impressions on India paper, without title ......\$3

### 5 CANAL AT MARTIGUES

Height 41/2, width 8

Impressions on vellum, without title......\$3

### 6 A SUMMER DAY

Beautiful and delicately etched landscape, with the figures of a woman and a dog.

Height 434, width 834

Impressions on India paper, without title......\$3
(See Illustration)

### T FISHERMEN'S HUTS

Height 41/3, width 8

Impressions on Holland paper, without title.....\$2

### S UN SOUVENIR

"Easily recognized by a windmill in the middle. To the right of this there is a sailing-boat, to the left another windmill. On a rocky bank to the right is a building with a low tower, like a remnant of feudal times. All this material is reflected in cahm water. . . . The sky is shaded in fine taste . . . the effect is good."—PHILIP GILBERT HAMERTON, Etching and Etchers, p. 205.

Height 5, width 91/4

Impressions on Japan paper, without title......\$3

### 9 SOURCE DE L'ALBARINE

"This is one of the most masterly of Appian's etchings in execution, and so harmonious in tone that I conclude it must have been done from one of the artist's pictures. The sky and distance are delightful in quality; the distance



A SUMMER DAY, BY APPIAN, SEE No. 6



Source de l'Albarine, by Appian, see No. 9

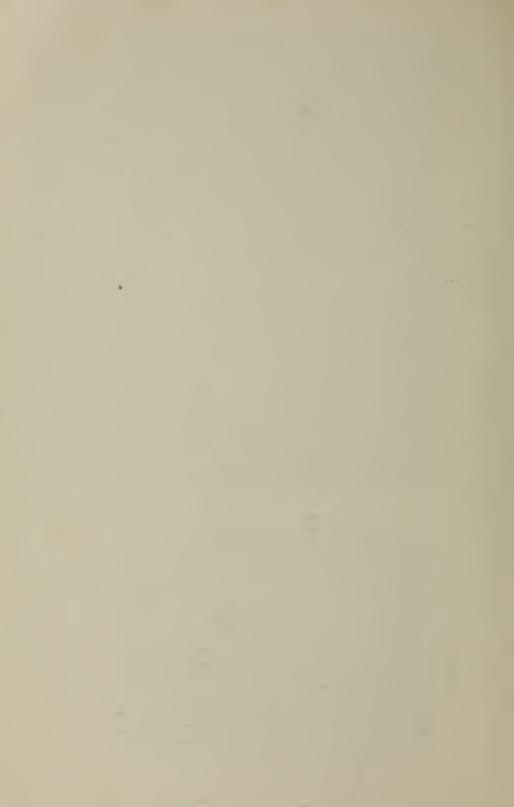




UNE MARE, BY APPIAN, SEE No. 2



THE CANAL, BY LALANNE, SEE No. 188



has almost the softness of oil. The reader may observe with advantage the art with which the water is shaded, its lightest space being small and very central, and the skilful management of what is intended to be distinct and what is intended to be confused. The drake flapping his wings, for instance, and the tree to the left are distinct things amidst a good deal of delightful mystery and confusion, and both are very beautifully drawn.'—PHILIP GILBERT HAMERTON, Etching and Etchers, p. 204.

Etching and Etchers, p. 204.
Height 7%, width 14¼
Impressions on Japan paper\$10
(See Illustration)
10 PORT OF SAN REMO
Height $9\%$ , width $13\%$
Signed artist's proofs on Japan paper\$12
Lettered impressions 4
11 PORT OF GENOA
Height 11½, width 16½
Signed artist's proofs on Japan paper\$7.50
(See Illustration)
12 RETOUR DE LA PÊCHE À COLLIOURE
Height 9½, width 135%
Signed artist's proofs on Japan paper\$12
Lettered impressions 6
13 A ROCKY RIVER BED
"This is a very fine study of rocks The figure and net are beautifully introduced."—PHILIP GILBERT HAMERTON, Etching and Etchers, p. 204.
Height 8½, width 14¼
Signed artist's proofs on Japan paper\$12
Lettered impressions 6

### BACHER (OTTO H.)

Born at Cleveland, Ohio. Studied at Munich, Venice, and Paris.

"Otto Bacher has practised etching with accomplished skill, and with simplicity of execution which gives his work unusual force with no lack of effectiveness. His Venice plates are among the best performances of any American. His grip of locale and ability to manage with ease the complicated groupings of boats, masts, cordage, and the dazzling, fascinating undulation of water reflections in brilliant sunlight, have enabled him to produce plates that are never lacking in either pictorial or technical interest."—WILL JENKINS, Modern Etching and Engraving in America.

<sup>&</sup>quot;The whole of it (the set of Venice Etchings), accessories and all, evinces a strong, artistic feeling. Bold and painter-like treatment characterizes it throughout."—Seymour Haden.

Note. In addition to plates Nos. 14-37 we have in our present stock a number of other subjects by this eminent etcher. A detailed list of titles and of prices will be found in *The Print Collector's Bulletin*, which will be mailed, free, on request. (See page 3.)

#### 14 INTERIOR OF ST. MARK'S, VENICE

This large and powerful etching is recommended as being one of the very best ever produced by an American artist. It is quite as effective as the best work of Haig, while it is more painter-like. All who have visited this magnificent old edifice will recognize the fidelity with which the artist has rendered the vast Byzantine interior with its great pillars of precious marble, its uneven, tessellated pavements, and the golden glow of its quaint mosaics.

Mr. Bacher's etching is of the same size as his painting, which was done in the church itself. The renowned French master, Meissonier, was painting in St. Mark's at the same time, and Mr. Bacher is indebted to him for much

friendly aid and counsel in the course of his work.

Height 25¼, width 16
Remarque proofs on Japan paper.....\$30
(See Illustration)

### 15 THE LIDO, VENICE

A great stretch of coast and sea. (This plate was finely reproduced in *The Century Magazine* to illustrate the article "American Etchers," by Mrs. Van Rensselaer.)

Height 7, width 11

Signed artist's proofs on Japan paper.....\$8

16 CASA D'ORO, VENICE

Height 7¾, width 6
Signed artist's proofs on Japan paper.......\$6

17 VENICE, SHIPPING AND THE DUCAL PALACE

Height 4½, width 13½

Signed artist's proofs on Japan paper.........\$15
(See Illustration)

18 TWO BOATS, VENICE

Height 3¼, width 9¼
Signed artist's proofs on Japan paper......\$

(See Illustration)

19 THREE SHIPS, VENICE

Height 6½, width 5½ Signed artist's proofs on India paper......\$



Interior of St. Mark's, Venice, by Bacher, see No. 14





Two Boats, Venice, by Bacher, see No. 18



THE RIALTO, BY BACHER, SEE No. 21

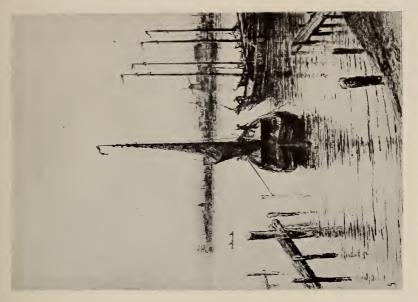


VENICE, SHIPPING AND THE DUCAL PALACE, BY BACHER, SEE No. 17

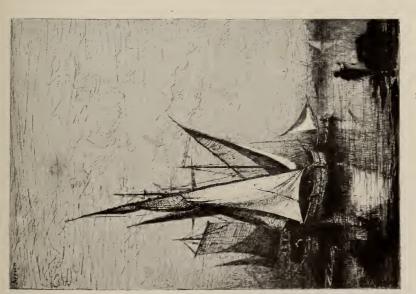


20	THE GONDOLIER
	Height 14¼, width 9
	Signed artist's proofs on Japan paper\$7
21	THE RIALTO
	Height 4%, width 9½
	Signed artist's proofs on India paper\$10
	(See Illustration)
22	A CANAL IN VENICE
	.Height 9, width 6
	Signed artist's proofs on India paper\$10
22	LACEMAKERS
23	Height 13%, width 8%
	Signed artist's proofs on Japan paper\$10
	9-8-44 m m m m m m m m m m m m m m m m m m
24	THE OLD MARKET, FLORENCE  Height 7, width 10
	Signed artist's proofs on Japan paper\$
	Signed artist's proofs on Japan paper
25	PONTE VECCHIO  Height 7¼, width 10½
	Signed artist's proofs on Japan paper $\$6$
	Signed artist's proofs on oapan paper
26	CHIOGGIA Height 65%, width 9½
	Signed artist's proofs on India paper\$
	Signed artist's proofs on rinda paper
	N
27	NET MAKERS, CHIOGGIA  Height 1134, width 814
	Signed artist's proofs on Japan paper\$10
	Signor artist's proofs on Japan paper
•	AM DROW
28	AT REST Height 4, width 65%
	Signed artist's proofs on India paper\$4
	organica artist s proofs on rudia paper
20	CTAVEL PRIOR PARKET
29	STAUFA BRUCK, DANUBE  Height 25/ width 01/
	Height $3\%$ , width $9\frac{1}{2}$ Signed artist's proofs on Japan paper $\$$ 5
	2.8100 arous 5 proofs on sapan paper

30	SUIZBACH
	Height 2¾, width 8%
	Signed artist's proofs on Japan paper\$4
31	THE BRIDGE, WÖRTH
	Height 5½, width 11
	Signed artist's proofs on Japan paper\$5
32	VILLAGE OF ALKOVEN
	Height 2%, width 9
	Signed artist's proofs on India paper\$5
33	UNTER SCHLEISSHEIM
	Height 5¼, width 11¾
	Signed artist's proofs on India paper\$5
34	THE LOCK, SCHLEISSHEIM
	Height 5%, width 3¼
	Signed artist's proofs on Japan paper\$3
35	LAVANDERIA
	Height 131/8, width 87/8
	3 1-7
	Signed artist's proofs on Japan paper\$10
36	POPLARS, ROYAL GARDENS
	Height 85%, width 51%
	Signed artist's proofs on India paper\$12
37	DONAUSTAUF
	Height 4, width 101/8
	Signed artist's proofs on Japan paper\$4
	Signal artist is provided in supar paper
D 1	UPDI TO ANNO A COMPANY
BA	UERLE (MISS AMELIA)
	Fellow of the Royal Society of Painter-Etchers, London.
38	INFANT BACCHUS
-	Height 3%, width 4%
	, , , , , , , , , , , , , , , , , , ,
	Signed artist's proofs on Japan paper\$3
	Fifty proofs only were printed and the plate was then destroyed.



FISHING BOATS, HOLLAND, BY GRAVESANDE, SEE NO. 160



PORT OF GENOA, BY APPIAN, SEE NO. 11



### BEATTY (JOHN W.), PITTSBURGH

Born in Pittsburgh, Pa., 1851. Studied in Munich. Member of the Jury on Painting, World's Columbian Exposition, Paris Exposition, etc. Director of Fine Arts, Carnegie Institute, Pittsburgh.

#### 39 THE RETURN TO LABOR

A farmer takes down the fence-rails to admit his horses to the field. This fine rustic scene is very strongly drawn and very intelligently etched. It has won high praise from the critics.

Height 13, width 19¾
Signed artist's proofs on Japan paper.......\$15

### BEAUVAIS (ARMAND)

The paintings of this artist have won him a medal at the Paris Salon.

### 40 THE SHEPHERDESS AND FLOCK

Etched from the artist's own painting and exhibited at the Paris Salon. This very pleasing picture is recommended as one of the best and prettiest at a moderate price.

Height 11, width 17
Signed artist's proofs on vellum.......\$10
Impressions on Japan paper...........5

### BELIN-DOLLET (GUSTAVE)

Pupil of Millet and Harpignies.

### 41 GOING TO WORK

After the original etching by J. F. Millet.

Height 18, width 141/2

Signed artist's proofs on old Dutch paper.....\$12 Proofs on old Dutch paper, unsigned...........6

#### 42 THE SHEPHERDESS KNITTING

After the original etching by J. F. Millet.

Height 18, width 141/2

Signed artist's proofs on old Dutch paper.....\$12 Proofs on old Dutch paper, unsigned.........6

### BEN-YUSUF (MISS ZAIDA)

### 43 PORTRAIT OF F. MARION CRAWFORD

Platinum photograph from life.

This is perhaps the best portrait of the eminent novelist.

Height 11, width 9

### BOBERG (FERDINAND)

### 44 THE CHOIR OF ST. MARK'S, VENICE

The designer and etcher of this fine pictorial plate is also a distinguished architect. The plate was exhibited at the Paris Salon of 1893.

Height 231/4, width 181/4

Signed artist's proofs on India paper.....\$24

### BOILOT (ALFRED)

A pupil of Ulysse Butin and Courtry.

His masterly etchings have been exhibited at the Salon since 1885

### 45 SONG WITHOUT WORDS

This fine musical subject is an ideal representation of young Mendelssohn and his sister Fanny.

Height 14, width 1634

Remarque proofs on vellum.....\$20

Signed artist's proofs on India paper..... 12

### 46 THE YOUNG MOZART

Etched from the bronze statue by Barrias, in the Luxembourg Gallery, Paris.

Height 1134, width 81/2

Remarque proofs on vellum.....\$9

Signed artist's proofs on India paper..... 5

### 47 THE CONNOISSEUR

From the painting by Aranda. Rich interior of an artist's studio. The painter is seen exhibiting his picture to a distinguished visitor. The costumes are of the 17th century. This minutely etched plate won an "Honorable Mention" at the Paris Salon.

Height 734, width 6

Remarque proofs on vellum.....\$12

Remarque proofs on Japan paper..... 8

Signed artist's proofs...... 5

(See Illustration)

### 48 A GENTLEMAN READING

This plate, after the painting by Meissonier, is strongly recommended as being one of the best reproductions from the renowned French master. In an old-fashioned room a quiet, intellectual gentleman, in quaint attire, is seen deeply absorbed in his book. It is a specially pleasant and restful picture for the library or reading-room.

Height 10½, width 7

Signed artist's proofs on Japan paper.....\$5

(See Illustration)



TWO LITTLE SISTERS, BY BÖRNER, SEE NO. 51



### 49 THE HALBERDIER

From the painting by Meissonier. A stalwart young soldier in rich 17th century costume stands on guard holding his halberd.

Height 12, width 8

Remarque proofs on vellum......\$12

Signed artist's proofs on Japan paper..... 5

#### 50 THE FISHER WOMAN

From the painting by Ulysse Butin. From the stern of a large fishing-boat a woman is seen fishing, while a boy in a smaller boat draws up a fish. From the Paris Salon. A capital framing subject.

Height 11%, width 6

Remarque proofs on vellum.....\$10.00

Remarque proofs on Japan paper..... 7.50

Signed artist's proofs on Japan paper..... 4.00

### BÖRNER (F. A.), BERLIN

### 51 TWO LITTLE SISTERS

After Cornelis de Vos.

The daughters of the painter, Cornelis de Vos (1585–1651). Mezzotinted in the manner of the 18th century mezzotint engravers.

Height 13\%, width 16

The above quota of proofs will be printed by Goulding, of London, and the plate will then be destroyed.

(See Illustration)

# BRACQUEMOND (FÉLIX)

Born in Paris in 1833.

"Bracquemond a eu toutes les médailles. Il a été décoré en 1882. En 1884 il a obtenu la récompense suprême; la médaille d'honneur, à laquelle s'est ajoutée la satisfaction de s'entendre dire unaniment qu'il l'avait méritée plus d'une fois déjà.''—HENRI BERALDI, Les Graveurs du XIXe Siècle, Vol. 3, p. 9.

Note. In addition to plates Nos. 52-58 we have in our present stock a number of other subjects by this eminent etcher. A detailed list of titles and of prices will be found in *The Print Collector's Bulletin*, which will be mailed, free, on request. (See page 3.)

### 52 SEA GULLS (LES MOUETTES)

Height 10%, width 17%

Signed artist's proofs.....\$24

### 53 A FLOCK OF TEAL ALIGHTING (ROSEAUX ET SARCELLES)

Height 12, width 95%

Signed artist's proofs.....\$12

54 THE BATHER (CANARDS SURPRIS)
Height 14, width 101/4
Signed artist's proofs\$18
(See Illustration)
55 PHEASANTS AT DAWN (BRUMES DE MATIN)
Height 8%, width 13%
Signed artist's proofs\$15
56 TEAL (SARCELLES)
Height 8%, width 11¼
Signed artist's proofs\$12
(See Illustration)
57 LAPWING AND TEAL (VANNEAUX ET SARCELLES)
Height 10¾, width 7¾
Signed artist's proofs\$12
(See Illustration)
58 THE COMING STORM (LA NUÉE D'ORAGE)
Height 9½, width 13¼
Signed artist's proofs\$18
(See Illustration)
BRUNET-DEBAINES (A.)
Born at Havre in 1845. Pupil of Lalanne, Jacquemart and Gaucherel
"Few etchers of the modern French school have produced such uniformly work."—PHILIP GILBERT HAMERTON, Etching and Etchers, p. 229.
•
59 HARFLEUR
Height 10½, width 8¾
Impressions on India paper\$7.50

# BUHOT (FÉLIX)

Born at Valognes, Normandy, 1847. Died at Paris, 1898.

good

"The technique of Buhot is assuredly far from being simple. But he is free. He is not the slave of rules and formulas; he has not the least respect for arbitrary laws; he blends and mixes all the different means used for obtaining effects in black and white—whether by cutting into or corroding the plate. He is not the slave of any one implement. For Buhot would not understand the traditional distinction made between a line engraver, an etcher, or a worker in dry-point, nor of all those good people who separate and group themselves according to the end at which they break the egg they are going to eat! He used to say to himself that painters are not classed according to whether they employ a round brush or a flat brush or palette-knives to work with, and without the



THE COMING STORM, BY BRACQUEMOND, SEE No. 58



TEAL, BY BRACQUEMOND, SEE No. 56





LAPWING AND TEAL, BY BRACQUEMOND, SEE No. 57



THE BATHER, BY BRACQUEMOND, SEE No. 54



least scruple he made use of all the different tools of an engraver—etching-point and burin, roulette, burnishing-tool, and scraper, and of all the different processes, etching, soft ground, dry-point, and aquatint, and particularly the infinitely delicate wash or tone, which he obtained by means of flowers of sulphur; and he takes advantage of the least "accident" on the plate, such as the bur left by the point or the roughness produced by cracks in the varnish. He puts in lights with the scraper, the brush, or the stump, and he touches up the plate with the thumb or the rag, and makes use of rebiting with such consummate, not to say paradoxical, ability that, as M. Bourcard tells us, certain plates begun as dry-points, then carried forward with the roulette, are finally rejuvenated by being plunged into an acid bath which converts them into etchings. . . .

"Let us say at once that Buhot—painter and etcher—is above all a poet. The world at large cannot fail to admire the *form* of his message, his vocabulary and syntax—that is to say, the means by which he expresses himself."—Léonce Bénédite, *Félix Buhot: Painter-Etcher*.

Note. Special attention is invited to our large collection of Félix Buhot's etchings. A detailed list of titles and of prices will be found in *The Print Collector's Bulletin*, which will be mailed, free, on request. (See page 3.)

### BURGESS (WALTER W.)

A distinguished architect and a Fellow of the Royal Society of Painter-Etchers.

#### 60 THE HOUSE WHERE WHISTLER DIED

In the original the inscription on the scroll is plainly visible and reads: "In this house, No. 74 Cheyne Walk, Chelsea, Whistler died on the 17th July, 1903."

Height 8, width 12

Signed artist's proofs on Whatman paper.....\$12

#### 61 WINCHESTER

Height 8½, width 12¾

Signed artist's proofs on Whatman paper......\$9

### 62 WESTMINSTER PALACE

Height 21, width 31

Signed artist's proofs on Whatman paper.....\$36

(See Illustration)

A few of the finest selected proofs bear as remarque on the lower margin an original pencil drawing by the artist, and no two of these drawings are alike. Price \$72.

### 63 OXFORD, THE RADCLIFFE CAMERA

A most interesting view showing not only The Radcliffe Camera, but also the Library of the College of All Souls, the College of All Souls, the Church of St. Mary, Virgin, and Brazenose College.

Height 171/2, width 263/4

Signed artist's proofs on Whatman paper......\$30

A few of the finest selected proofs bear as remarque on the lower margin an original pencil drawing by the artist, and no two of these drawings are alike. Price \$60.

#### 64 CANTERBURY CATHEDRAL

A companion etching to Mr. Burgess' plate of Lincoln Cathedral, No. 65.

A short prospectus, giving a historical sketch of Canterbury Cathedral, will be mailed, free, on application to the publishers.

Height 25, width 19

Signed artist's proofs on Japan paper......\$24

#### 65 LINCOLN CATHEDRAL

Height 25, width 19
Signed artist's proofs on Japan paper......\$24
(See Illustration)

### BURT (CHARLES)

Born at Edinburgh, November 8, 1822. About 1845 he came to America and was employed by A. L. Dick, with whom he remained for about four years. The admirable copy of Raphael Morghen's print of the Last Supper, after Leonardo da Vinci, which bears the name of A. L. Dick as engraver, was executed, according to Burt's own statement, entirely by himself, and occupied three years and nine months of the time he was with that engraver. He was for many years engraver of vignettes for the Treasury at Washington. He died March, 1892.

### 66 PORTRAIT OF LONGFELLOW (AT THE AGE OF 75)

"A very beautiful pure line engraving, it has all the refinement and sweetness and tranquillity which were not less the qualities of the poet than of his verse, and it will probably become the familiar and accepted portrait."—Harper's Weekly.

"That most excellent engraved portrait of Longfellow which Charles Burt has engraved and Frederick Keppel has published. It is one of the best portrait engravings that has been issued in this country, a noble likeness of a noble man. It is drawn and engraved in the pure line manner."—Independent.

From a drawing from life by the engraver.

Height 81/2, width 63/4

Signed artist's proofs on India paper......\$20.00 Unsigned proofs on India paper.................7.50

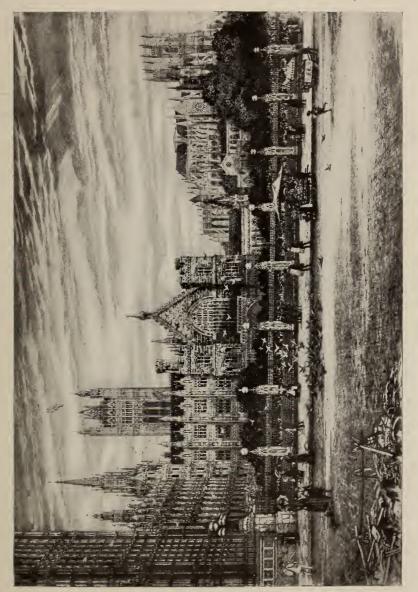
### CALLAHAN (J. J.)

#### 67 NEWPORT HARBOR

Height 7½, width 11¼ Signed artist's proofs on Japan paper.........\$5 (See Illustration)

#### 68 SALT MARSHES, NEWPORT

Height 10, width 15
Signed artist's proofs on Japan paper...........\$6



WESTMINSTER PALACE, BY BURGESS, SEE No. 62





LINCOLN CATHEDRAL, BY BURGESS, SEE No. 65



	Height 6¾, width 11¾	
Signed proofs	on Japan paper\$	,

### CHAIGNEAU (FERDINAND)

#### 70 MOUTONS EN PLAINE

"I think this is one of the best examples of modern etching of a simple kind, being at the same time right in manner, true to nature and poetical in feeling. The figure of the shepherdess is almost sublime in her simple dignity, as she glances over her sheep. The landscape, without being minute, is grand and true, the play of light in the corn being very beautiful. Like Daubigny's Parc & Moutons, this etching is a genuine pastoral poem.'"—PHILIP GILBERT HAMERTON, Etching and Etchers, p. 231.

Height 7¾, width 15¼
Impressions on Holland paper, without title.....\$4

### CHASSINAT (E.)

#### 71 A SHEEPFOLD

### CHURCH (F. S.)

Born at Grand Rapids, Michigan. Resides in New York City. Studied with Walter Shirlaw and at the National Academy of Design. Mr. Church is a Member of the National Academy of Design, American Water Color Society, and New York Etching Club.

"As yet I have spoken only of our landscape etchers, and they form, indeed, a great majority among our workmen. But there are a few who have succeeded with other themes. Chief among these is Mr. F. S. Church, an artist who is so popular, and whose work has been so thoroughly discussed in Europe as well as here at home, that neither my description nor my praise is needed. His fantastic, graceful imagination is unique in our art, and works as well through the medium of point and acid as in other ways."—Mrs. Schuyler van Rensselaer, American Etchers, p. 20.

#### 72 A TWENTIETH CENTURY SYMPHONY

Height 8¾, width 12
Signed artist's proofs on India paper.........\$12

### 73 "À TOI!" (CUPID PRESENTING A ROSE)

Height 7, width 14¼ Signed artist's proofs on Japan paper.......\$6

74	"WE MEET THEE"
	Height 3¼, width 5¾
	Signed artist's proofs on Japan paper\$3
75	SILENCE (THE HEAD OF A MUMMY)
	Height 6, width 8
	Remarque proofs on Japan paper\$6
Ea gui	ch proof bears on the lower margin an original drawing by the distin- shed artist, and no two of the drawings are alike.
76	"A COLD MORNING, SIR!"
	Height 4, width 61/8
	Signed artist's proofs on Japan paper\$6
CC	PPPIER (CHARLES)
77	A CREOLE
	After the painting by Henner.
	Height 81/4, width 61/4
	Signed artist's proofs on vellum\$5
	Signed artist's proofs on Japan paper 3
	,

## 78 LA MUSICA (AFTER HEBERT)

Female figure with harp. A fine musical subject. Height 151/2, width 103/4

Remarque proofs on vellum.....\$20

### COROT (JEAN-BAPTISTE CAMILLE)

Born at Paris in 1796, died there in 1875

"In spite of defects, the few etchings of Corot have one merit and charmthey do certainly recall to mind, by association of ideas, his charming work in oil, so full of the sweetest poetical sentiment. All sins are forgiven to the true poets. . . . Corot is a sensitive dreamer, dwelling in a world of his own."-PHILIP GILBERT HAMERTON, Etching and Etchers, pp. 223, 224.

"Corot's etchings are most instructive to any student of Art. In this master's works, as in Millet's, we have the rapid, decisive expression of the central ideas of the picture: it becomes an illustration of Rousseau's maxim, that unless a picture is made on the first five lines it will never be made. ''-From W. J. STILLMAN'S lecture before the Union League Club, New York.

Note. Special attention is invited to our collection of Corot's etchings. A detailed list of titles and of prices will be found in The Print Collector's Bulletin, which will be mailed, free, on request. (See page 3.)

# COUTIL (LÉON)

Born October 13, 1856, at Villers. A pupil of Bracquemond, and one of the very best of the French etchers. He has a style of his own which is rich and full of color effect.

#### 79 THE HARVESTERS

From the famous picture by Jules Breton in the Luxembourg Gallery, representing the harvesters leaving the field as the sun goes down.

### Height 93/4, width 19

Remarque proofs on vellum\$24
Remarque proofs on Japan paper
Signed artist's proofs on India paper 12

#### 80 BEATRIX DONATO AND TITIAN'S SON

Subject from the poem by Alfred De Musset. The story is that of the son of Titian, who having painted the portrait of his beloved Beatrix, found it so beautiful that he would never paint another picture. The half-length figures of the beautiful blonde girl and the strong, dark young man are seen contemplating the portrait.

## Height 11, width 9

Remarque	${\bf proofs}$	on	vellum			٠.		 	 .\$	15
Remarque	proofs	on	Japan	раре	r			 	 	10

### COXE (REGINALD CLEVELAND)

"Mr. Coxe is a Baltimorean, a painter of the Bonnat school. His interpretations all partake of the imaginative and poetical. His etchings after his own pictures are carried out to a point of finish quite equal to the originals, which he translates with an amazing tenderness of feeling, and they occupy a unique place in the productions of the etchers of our day."—Alfred Trumble, The Art Review.

### 81 THE SAILING OF THE FISHERMEN

Height 12, width 24½
Signed artist's proofs on Japan paper.........\$15

### 82 A HUDSON RIVER LIGHTER

Height 15, width 25
Signed artist's proofs on Japan paper.........\$15

#### 83 NEW-YORK HARBOR

The harbor as seen from the Battery, a receding ferryboat in the foreground, the Statue of Liberty further off, and the New Jersey coast in the distance.

Height 1234, width 281/2

Signed artist's proofs on Japan paper......\$20

#### 84 THE LOST CHORD

The subject is suggested by Adelaide Proctor's poem of the same title, made familiar to Americans by Sir Arthur Sullivan's music. Alone, in the choir of a dim and mysterious church, a saintly looking monk is seated in a reverie with

his hands upon the keys of the great organ which towers above him. This picture is as far removed as possible from the commonplace, and is a most impressive and poetical work.

Height 221/2, width 16

Signed artist's proofs on Japan paper......\$25

#### 85 THE RETURN OF THE FLEET

A night scene off Eastern Point Lighthouse, near Gloucester, lighted by the new moon and by a lighthouse. A number of vessels coming out of the darkness are heading toward the shore.

Height 91/4, width 251/9

Signed artist's proofs on Japan paper......\$15

#### 86 ENTRANCE TO GLOUCESTER HARBOR

Companion picture to "The Return of the Fleet." The foreground shows great rocks covered with seaweed, and in the brilliantly lighted distance a number of vessels drying their sails are seen.

Height 10, width 241/2

Signed artist's proofs on Japan paper.......\$15

#### 87 THE PASSING SQUALL

Under a stormy sky the black and angry waves of the sea are seen from the shore. From a sketch on the Jersey coast, suggested by Courbet's manner in marine painting.

Height 91/2, width 24

Signed artist's proofs on Japan paper........\$15

### DAUBIGNY (CHARLES FRANÇOIS)

"Nearly thirty years have passed since Daubigny laid down his brushes and etching-needle forever. Yet his fame has broadened year by year, and his works have kept their place among the classics in Art. They have neither grown old nor old-fashioned, but still convey with perennial freshness the master's delight in the springtimes, summers, autumns and winters that greeted

his painter's eye and poet's soul as he passed through the world. . .

"That his etchings are not more widely known thus far, is perhaps partly accounted for by the fame of the painter having obscured that of the etcher, as well as by Daubigny's own absolute disregard for worldly gain. He employed no tricks to attract public attention, nor did he seek to tempt the collector by any undue multiplication of 'states.' Yet, as painter and etcher, none of the Barbizon men surpassed him in the freshness of his own rustic and riverside vein. It seems almost a presumption to praise him, since his fame is well-nigh universal, and those best qualified to judge concede his etchings of the purely rustic phases of landscape to be unexcelled.'"—ROBERT J. WICKENDEN, Charles François Daubigny.

Note. Special attention is invited to our large collection of Daubigny's etchings. A detailed list of titles and of prices will be found in *The Print Collector's Bulletin*, which will be mailed, free, on request. (See page 3.)



THE PATRIOTIC SONG, BY FAIVRE, SEE No. 91

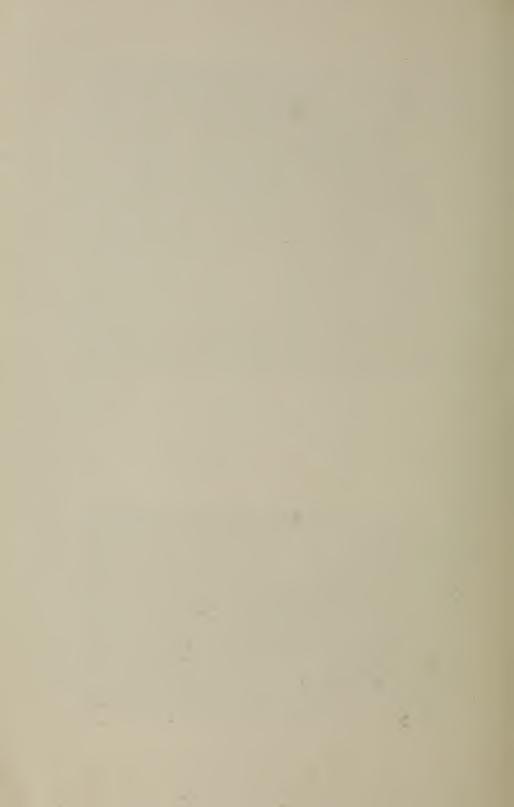




THE FISHERMAN'S DAUGHTER, BY LOS RIOS, SEE NO. 199



LA GLANEUSE, BY DAUTREY, SEE NO. 88



### DAUTREY (LUCIEN)

This distinguished French etcher is a pupil of Courtry.

#### 88 LA GLANEUSE

From the painting by Jules Breton. Among the art masterpieces of Paris few pictures are better known or more admired than Jules Breton's "Glaneuse" in the Luxembourg Gallery. The magnificent peasant woman represented is not an ordinary studio model disguised in homely attire, but is a portrait drawn in the harvest field at Courrières in 1877.

Of the etching by Lucien Dautrey Jules Breton writes: "Because I am completely satisfied with your plate of my 'Glaneuse,' I will with pleasure sign a selection of the best proofs."

### Height 22, width 12

Remarque proofs on vellum, signed by painter and etcher\$80
Remarque proofs on vellum, signed by etcher only
Remarque proofs on Holland paper 48
Lettered impressions
(See Illustration)

### (See Illustration

# DESBROSSES (LÉOPOLD)

His etchings, exhibited at the Paris Salon, have won a gold medal.

### 89 TRANQUIL EVENING

A rich landscape with cattle in a stream. This fine etching recalls the style of Claude Lorraine.

Height 14, width 231/2

Remarque proofs ......\$20

### DIARD (A.)

### 90 LE BÉNÉDICITÉ

From the painting by Walter Gay. The original painting has been purchased by the Government for the gallery of the Luxembourg.

Height 10, width 7

Unsigned proofs on Japan paper.....\$4

### FAIVRE (CLAUDE)

A pupil of Charles Courtry.

### 91 THE PATRIOTIC SONG

From the painting by Roybet. This large and magnificent plate well merits the gold medal which it won at the Paris Salon. Very few modern plates can equal "The Patriotic Song" in truth and vividness of action combined with powerful pictorial effect, while for masterly and accurate drawing it stands in

honorable contrast with many ambitious and showy plates in which the

draughtsmanship is weak, false and crude.

The etching shows a quaint and picturesque interior, in which are seen two dashing cavaliers in 17th century costume. The standing cavalier is singing, with impassioned gesture, while the other, who is seated, accompanies him on the violoncello.

Height $26\frac{1}{2}$ , width $18\frac{1}{4}$
Remarque proofs on vellum, signed by painter and etcher\$80
Remarque proofs on Japan paper, signed by painter and etcher 50
Signed artist's proofs on Holland paper 30

(See Illustration)

12

Lettered impressions ......

### 92 THE LACEMAKERS

From the painting by Paul Soyer in the Luxembourg Gallery, Paris.

Height 141/4, width 193/4

Remarque proofs on Japan paper.....\$18 Signed artist's proofs on Holland paper...... 12 

#### 93 A GAME OF CHESS

From the painting by Roybet.

This beautiful plate won a diploma of "Honorable Mention" at the Paris Salon.

Height 13½, width 17½

Signed artist's proofs on Japan paper, signed by painter and etcher.....\$30 Signed artist's proofs on Japan paper...... 15 Lettered prints..... 9

### FARRER (HENRY)

"Mr. Henry Farrer, for example, one of the earliest and most prolific of our etchers, has tried subjects of many sorts, but all of local flavor, producing his best plates, perhaps, when depicting scenes in and about the harbor of New York. York. His early work was very careful and elaborate, but he has gradually made his way to far greater simplicity and far greater power. I would especially name several plates with dark hulls relieved against a brilliant evening or morning sky, as strikingly effective and thoroughly good in workmanship."-Mrs. Schuyler van Rensselaer, American Etchers, p. 17.

#### 94 THE LOWER BAY

Height 8, width 12 Signed artist's proofs on Japan paper......\$6

#### 95 NEAR A FISHING STATION, EVENING

Height 8, width 12

Signed artist's proofs on Japan paper......\$6



SHAKESPEARE, BY FLAMENG, SEE No. 98



### 96 THE ATLANTIC PIER, BROOKLYN

Height 10, width 8

Signed artist's proofs on Japan paper.....\$6

96A CASTLE WILLIAM

Height 8, width 12

Signed artist's proofs on Japan paper.....\$6

97 EVENING

Height 934, width 131/4

Signed artist's proofs on India paper.....\$8

# FLAMENG (LÉOPOLD)

### 98 PORTRAIT OF SHAKESPEARE (IN LIFE SIZE)

From the Chandos painting, now in the National Portrait Gallery, London. This is probably the most important portrait that has ever been published in the United States.

A portrait thoroughly worthy of the subject has long been needed, not only here but throughout Europe; and the publishers having engaged the greatest living reproductive etcher to copy the finest existing portrait of the poet, the result is a plate which will undoubtedly take rank as a masterpiece, and which would adorn any library—public or private.

would adorn any library—public or private.

As an etcher of paintings, Mr. Flameng has won all the honors within the reach of artists, including the highest prize of all—the great Medal of Honor

of the Paris Salon.

Of Flameng's powers, Mr. Hamerton, in *Etching and Etchers*, writes: "He can overcome any difficulty that Rembrandt himself could overcome; and it is not an exaggeration of the truth to affirm that there exists in Europe in our own day a man who may be said to possess the hand and eye of Rembrandt."

own day a man who may be said to possess the hand and eye of Rembrandt.''
And of this portrait, Walter S. Carter wrote: "To say that an etching is
worthy of Shakespeare, is to utter the extreme of praise; but that is what can

be truthfully said of this masterpiece of Flameng:

A short prospectus, giving a historical sketch of that famous painting, the "Chandos" portrait of Shakespeare, will be mailed, free, on application to the publishers.

The proofs have been printed by Chardon of Paris, under the direct super-

vision of Monsieur Flameng.

The "remarques" are small portraits of Garrick and Edwin Booth, in the lower margin of the plate.

### Height 22, width 17

Remarque proofs on vellum\$75
Remarque proofs on Japan paper 50
Signed artist's proofs on Holland paper 30
Lettered impressions 12
(See Illustration)

### FOÇILLON (VICTOR)

### 99 THE HUSH OF NIGHT

From the painting by J. F. Millet. A distinguished Boston critic writes of it thus: "The etching is very successful. It is a most delightful work, and full

of the simple but deep feeling of poetry for which Millet is so justly renowned. No sensitive person could stand before the picture and not feel deeply moved."

A midnight view of the farm-yard of the painter's own homestead.

Height 16, width  $19\frac{1}{2}$ 

Remarque proofs on India paper	24
Signed artist's proofs on India paper	15
Lettered impressions	9

### 100 A BURGUNDY TROUT STREAM

From the etcher's own design. A very striking evening effect.

This beautiful plate was exhibited at the Paris Salon.

Height 131/4, width 123/4

Remarque proofs on Japan paper.....\$6

### FONCE (CAMILLE)

A pupil of Lalanne, Allongé, and Collier, and one of the very best of the younger French painter-etchers.

### 101 THE LAKE (LE LAC)

From the painting by Daubigny. The plate is of the same size as Daubigny's "Solitude," etched by Chauvel.

Height 15, width 23

Remarque proofs on vellum\$30	
Signed artist's proofs on Japan paper 15	
(See Illustration)	

### 102 THE DAWN

A charming landscape, early morning effect. The plate is done in pure drypoint.

Height 13½, width 10

Remarque proofs on Japan paper.....\$6 (See Illustration)

#### 103 THE OLD BRIDGE

From the painting by Corot. This beautiful plate is specially recommended. The original painting was in the collection of the eminent French critic, the late Philippe Burty. It represents the old bridge at Gretz, near Fontainebleau. M. Burty wrote of it: "This is to me one of the most perfect of pictures, and M. Camille Fonce has etched it with a talent rarely shown by so young an etcher in rendering so great a master as Corot."

### Height 11, width 233/4

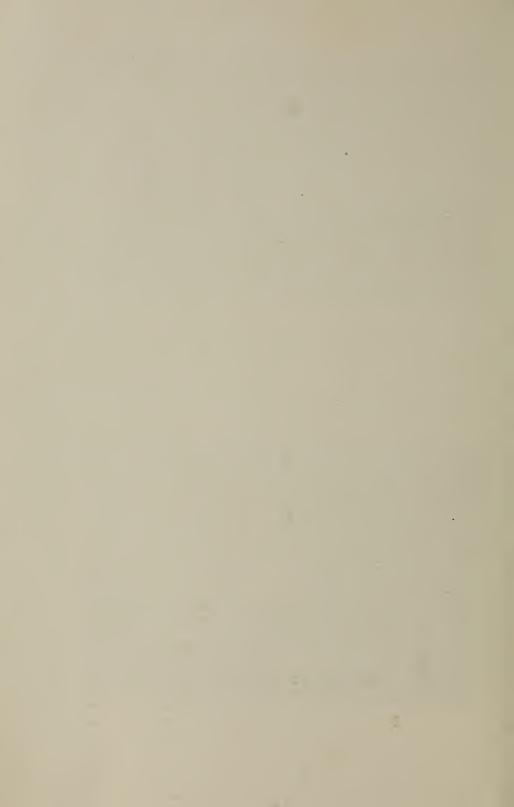
Remarque proofs on vellum	.\$24
Remarque proofs on Japan paper	. 15
Signed artist's proofs on Iapan paper	8



LE LAC, BY FONCE, SEE No. 101



THE LAKE OF COMO, BY GAUTIER, SEE No. 147



104 LOMBARDY POPLARS
A very effective landscape, with poplar trees standing against a brilliant evening sky.
Height 23, width 161/4
Remarque proofs on Japan paper\$15
Signed artist's proofs on Japan paper 10
105 LOMBARDY POPLARS (SECOND STATE)
The plate altered and reduced in size.
Height 20½, width 16¼
Signed artist's proofs on India paper\$6
106 PINE TREES AT AULNAY
Height 14, width 8¾
Remarque proofs on Japan paper\$8
Signed artist's proofs on Japan paper 5
107 OLD WILLOWS AT SEINE PORT
A characteristic French landscape, after Allongé.
Height 10¾, width 20½
Remarque proofs on India paper, signed by both
painter and etcher\$15
HODBY (AV DWG)
FOREL (ALEXIS)
An eminent Swiss etcher. Born at Morges, Switzerland, May 5, 1852. His first etchings were issued in 1881. They are done directly from nature. His etchings of architectural subjects have been especially commended.
108 THE GREAT OAK OF LAUSANNE
Exhibited at the Paris Salon, and at the Royal Society of Painter-Etchers, London.
The distinguished Swiss artist, Forel, has hitherto been known as a painter. He calls this etching "a portrait of a tree." It is a study of a famous old oak in the environs of his native city, and the effect of summer sunshine in this fine landscape makes it almost as decorative as a first-class painting.
Height 14, width 21
Lettered prints on India paper
Lettered prints on rinda paper
109 THE CATHEDRAL OF LAUSANNE
Exhibited at the Paris Salon, and at the Royal Society of Painter-Etchers, London.
It is a most picturesque sunset effect. The spires, gables and pinnacles of the cathedral stand out boldly against the glowing evening sky. Lausanne is the artist's native city. This large and imposing etching has an admirable
effect when framed.  Height 21, width 15
Remarque proofs on India paper\$24
Signed artist's proofs
Lettered prints
53

### FULLWOOD (JOHN),

Born November, 1854. He received his art training in Birmingham and in Paris. In 1882 Mr. Fullwood and an artist friend founded what is known now as the Newlyn School. He has exhibited at the Royal Academy, The New Gallery, The Royal Society of British Artists, of which he is a member, in Paris and in Brussels, and was one of the artists invited to exhibit at the St. Louis Exhibition to represent British Art. He stands in the front rank of contemporary landscape etchers and was elected a member of the Society of Arts, London, in 1905. He has the honor of receiving a pension from the King in recognition of his attainments as a painter and an etcher.

"The etchings of this rising young English painter are specially recommended for framing. They are bold, strong, painter-like, and thoroughly original."

#### 110 ROAD BY THE TRENT

Height 10½, width 14½
Signed artist's proofs on Japan paper.....\$10
(See Illustration)

#### 111 SILVER BIRCHES

A companion plate to English Pines, No. 112.

Height 13½, width 9¾

Signed artist's proofs on Japan paper.....\$10

(See Illustration)

#### 112 ENGLISH PINES

A companion plate to Silver Birches, No. 111.

Height 13%, width 9%
Signed artist's proofs on Japan paper......\$10
(See Illustration)

#### 113 LALEHAM MEADOWS

Height 5½, width 7½
Signed artist's proofs on Japan paper......\$4
(See Illustration)

### 114 THE LOCK HOUSE

Height 5½, width 7½
Signed artist's proofs on Japan paper.....\$4

### 115 ENGLISH ROAD AND RIVER

Height 6, width 8
Signed artist's proofs on Japan paper.....\$4
(See Illustration)



LALEHAM MEADOWS, BY FULLWOOD, SEE No. 113



A RIVER IN ENGLAND, BY FULLWOOD, SEE No. 117





TWICKENHAM ELMS, BY FULLWOOD, SEE NO. 133



THE THAMES NEAR OLD WINDSOR, BY FULLWOOD, SEE NO. 128

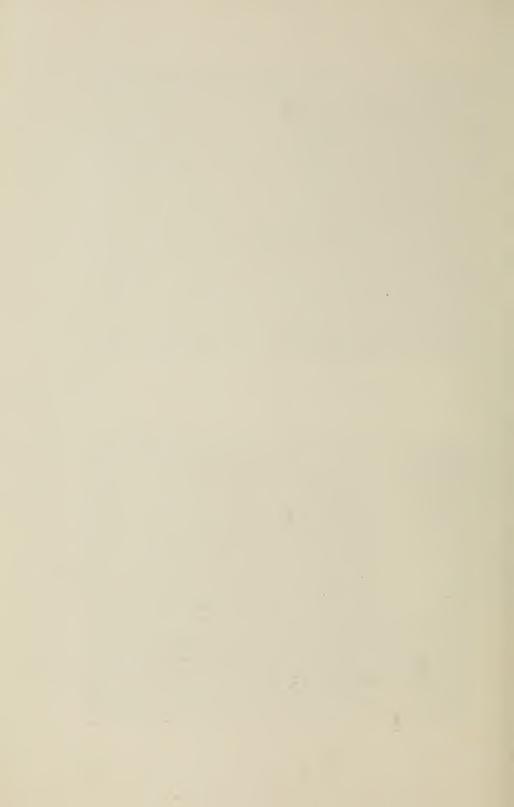




ENGLISH ROAD AND RIVER, BY FULLWOOD, SEE No. 115



THE POOL, BY FULLWOOD, SEE No. 116



116	THE POOL
	Height 6, width 75%
	Signed artist's proofs on Japan paper\$4
	(See Illustration)
7	A DIVED IN ENGLAND
117	A RIVER IN ENGLAND  Height 7%, width 7%
	Signed artist's proofs on Japan paper\$4
	(See Illustration)
118	ON THE DOWNS
	Height 7, width 9%
	Signed artist's proofs on Japan paper\$3
119	AN OARSMAN'S CAMP
	Height 6¾, width 11
	Signed artist's proofs on Japan paper\$4
120	ON THE THAMES
	Height 6½, width 95%
	Signed artist's proofs on Japan paper\$4
121	A ROAD BY THE RIVER
	Height 91/8, width 115/8
	Signed artist's proofs on Japan paper\$5
122	HEAD OF THE LOCK
	Height $5\frac{1}{4}$ , width $7\frac{1}{2}$
	Signed artist's proofs on Japan paper\$3
123	IN HARDY'S COUNTRY
	Height 7%, width 5%
	Signed artist's proofs on Japan paper\$3
104	TWO VENUE AND CONTROL
124	TWICKENHAM CHURCH Height 5%, width 7%
	Signed artist's proofs on Japan paper\$3
125	THE THAMES NEAR WINDSOR  Height 5 width 714
	Height 5, width 7 1/8 Signed artist's proofs on Japan paper\$3
	Signed article of proofs on supan paper

126	HOUSEBOAT NEAR WINDSOR
	Height 10, width 16
	Signed artist's proofs on Japan paper\$10
127	NEAR WINDSOR
	Height 10, width $13\frac{1}{2}$
	Signed artist's proofs on Japan paper\$10
128	THE THAMES NEAR OLD WINDSOR  Height 14, width 10
	Signed artist's proofs on Japan paper\$10
	(See Illustration)
	(See Hushadon)
129	SUNSET ON THE THAMES
	Height $5\frac{1}{2}$ , width $7\frac{1}{4}$
	Signed artist's proofs on Japan paper\$3
	(See Illustration)
130	THE UPPER THAMES
	Height 6¾, width 9¾
	Signed artist's proofs on Japan paper\$4
131	A SAIL AT TWILIGHT
	Height 5%, width 7%
	Signed artist's proofs on Japan paper\$3
	(See Illustration)
132	TWICKENHAM COMMON
	Height 6½, width 9½
	Signed artist's proofs on Japan paper\$4
133	TWICKENHAM ELMS
	Height 13%, width 91/2
	Signed artist's proofs on vellum\$7.5
	Signed artist's proofs on Japan paper 5.0
	(See Illustration)
134	TWICKENHAM BUSHES
	Height 6, width 8
	Signed artist's proofs on Japan paper\$3



ROAD BY THE TRENT, BY FULLWOOD, SEE NO. 110





ENGLISH PINES, BY FULLWOOD, SEE No. 112



SILVER BIRCHES, BY FULLWOOD, SEE NO. 111

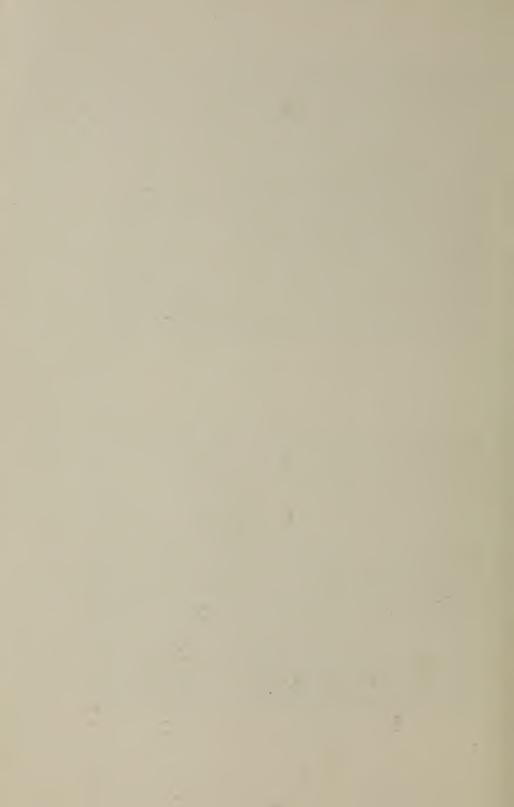




A SAIL AT TWILIGHT, BY FULLWOOD, SEE No. 131



Sunset on the Thames, by Fullwood, see No. 129



# 135 A GYPSY CAMP Height 141/2, width 25 Remarque proofs on Whatman paper......\$24 Signed artist's proofs on Whatman paper..... 18 136 A DEVONSHIRE HAYFIELD A companion plate to No. 137 Height 13, width 211/2 137 THE BELATED TRAVELER A pair of fine, picturesque subjects of equal size. From the Paris Salon and London Royal Academy exhibitions. Height 13, width 211/2 Remarque proofs on vellum......\$36 Signed artist's proofs on India paper...... 15 138 A SCOTTISH TWILIGHT Height 22, width 12 Remarque proofs on Holland paper..........\$18 Signed artist's proofs on Japan paper...... 12 GAREN (GEORGES) Born in Paris February 24, 1854. A pupil of Boussard. One of the ablest of contemporary French etchers. 139 LE SOIR, VILLE D'AVRAY After the painting by Corot. Height 151/4, width 19 Signed artist's proofs on Japan paper.........\$10

# 140 THE OLD HOMESTEAD

After the painting by Corot.

Height 13¼, width 19¾

Remarque proofs on Japan paper......\$10

(See Illustration)

(See Illustration)

# 141 THE SEINE NEAR PARIS (AFTER MESGRIGNY)

# Height 11, width 18

Remarque proofs on vellu	am <b>\$1</b>	5
Signed artist's proofs on	Japan paper 1	C

## GAUTIER (LUCIEN)

Born at Aix January 8, 1850. His etchings after the paintings by Corot are among his best works.

## 142 MORNING

From the painting by Corot. A companion plate to No. 143. Height 121/4, width 16

### 143 EVENING

From the painting by Corot. A companion plate to No. 142. Height 121/4, width 16

Remarque proofs on vellum......\$12

## 144 WESTMINSTER ABBEY (INTERIOR)

To the whole Anglo-Saxon race Westminster Abbey is unquestionably the most

venerated building in the world.

Founded in the year 1049 by King Edward the Confessor, and completed by succeeding kings, "The Abbey" has stood for nearly a thousand years the emblem and centre of much that is greatest and noblest in the records of England. The founder himself was buried there in 1066, and William the Conqueror had his coronation ceremony performed there in the same year. Since then every British sovereign down to King Edward VII has been crowned in the Abbey; and burial there has remained the extremest honor which the nation could bestow upon its illustrious dead.

Apart from its historic interest the magnificent Gothic architecture of Westminster Abbey renders it one of the most notable churches in Europe. The entire length of the interior is 511 feet, and the height from floor to roof 103

feet.

Monsieur Lucien Gautier's view is taken from the organ-loft, about midway in the church, looking toward the southeast and taking in the famous "Poet's Corner," or south transept.

Height 31, width 221/2

Signed artist's proofs on Whatman paper.....\$36

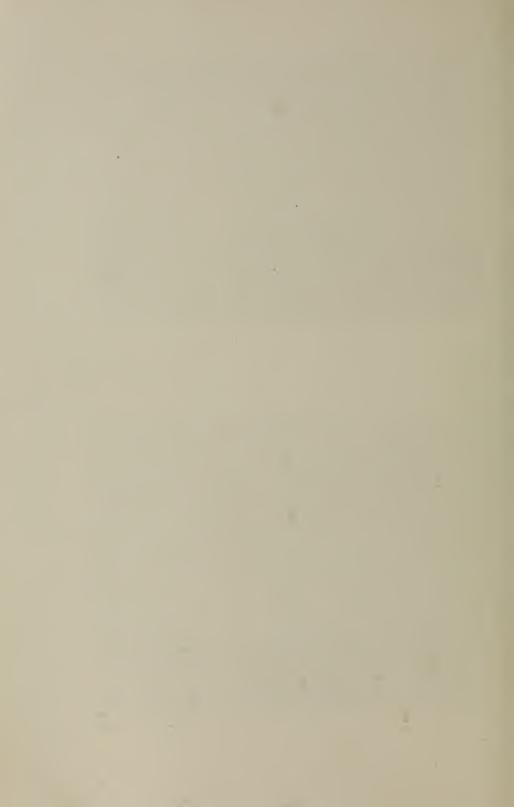
Two hundred and fifty proofs only were printed by Goulding of London, and the plate was then destroyed.



THE OLD HOMESTEAD, BY GAREN, SEE No. 140



LE SOIR, VILLE D'AVRAY, BY GAREN, SEE No. 139



### 145 MORNING ON THE MARNE

A companion plate to No. 146.

Height 111/2, width 24

146 EVENING ON THE MARNE

Height 111/2, width 24

Remarque proofs on vellum.....\$12

Signed artist's proofs on Japan paper...... 8

## 147 THE LAKE OF COMO

From the painting by Corot. This beautiful plate won high praise at the Paris Salon. It is specially recommended for its fidelity to the original painting, which is one of Corot's finest.

Height 151/4, width 221/2

Remarque proofs on vellum.....\$24

Signed artist's proofs on Japan paper..... 12

(See Illustration)

## GILBERT (ACHILLE)

This distinguished artist is well known as painter, etcher, illustrator, and as one of the ablest lithographers of the 19th century.

## 148 THE LADY IN THE BALCONY

From the painting of the same size by Meissonier. The "Lady" does not appear in the picture, but she is evidently both seen and admired by the dashing cavalier who stands below looking upward.

Height 10, width 51/4

Remarque proofs on vellum.....\$12

Remarque proofs on Japan paper..... 8

Signed artist's proofs on Japan paper..... 5

#### 149 THE DUELIST

From the painting of the same size by Meissonier. "In this superb little picture the great French master is at his best, and the etcher (who is known as one of the most accurate draughtsmen living) has faithfully reproduced the brilliancy and fire of Meissonier."

Height 10, width 51/4

### 150 LA SORTIE

From the painting by Charles Jacque. This large and striking etching is one of the most important art-works of recent years. The etcher is already famous, and the renowned painter, Charles Jacque, took great interest in the plate—retouching the etcher's work throughout. He was so well pleased with the result that he supplied the "remarque" with his own hand, and endorsed a selection of the finest proofs with his autograph.

# Height 251/2, width 203/4

Remarque proofs on vellum, signed by both painter and etcher	150
Remarque proofs on Japan paper, signed by both painter and etcher	120
Artist's proofs on Holland paper, signed by the etcher	40
Proofs before letters, unsigned	24
(See Illustration)	

## GLINDONI (HOWARD)

## 151 THE PURITAN-SWORD AND BIBLE

Painted and etched by Glindoni, an English artist of Italian descent. A vivid portrayal of the conscientious, stern, grim, fighting Puritan, who loved liberty and right, though he hated art and elegance as much as he hated oppression. This picture is full of character.

# GRAVESANDE (CHARLES STORM VAN 'S)

"There are few etchers in any age who are at the same time simple in their methods of work and original. The proportion of such etchers at the present day is small indeed. . . . The truth is, as any one who likes to try it will soon discover for himself, that the power of etching simply and beautifully at the same time is very rare. It has always seemed to me, and it seems to me still, that this gift is the gift for an etcher."—PHILIP GILBERT HAMERTON, Etching and Etchers, p. 133.

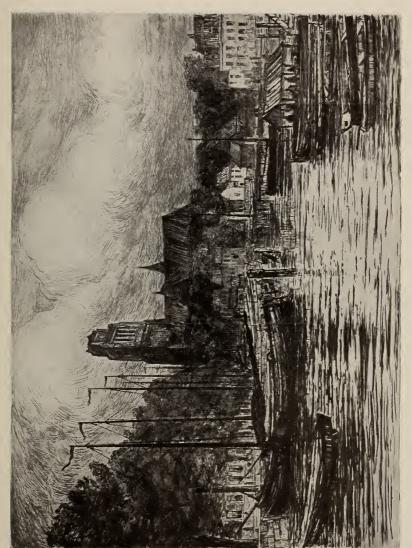
"I find Gravesande the ideal painter-etcher,—a maker of illusions rather than of lines—whose lines are so fused and lost in the perfect whole that we see and feel what is done, with never a thought for the means whereby it got itself done. It is a comfort to sit down before the work of such an artist as this."—John Williamson Palmer, The Beauties and Curiosities of Engraving.

Note. In addition to plates Nos. 152-166 we have in our present stock a number of other subjects by this eminent etcher. A detailed list of titles and of prices will be found in *The Print Collector's Bulletin*, which will be mailed, free, on request.



LA SORTIE, BY GILBERT, SEE No. 150





THE CATHEDRAL OF DORDRECHT, HOLLAND, BY GRAVESANDE, SEE NO. 161



152	ENTRANCE TO THE FOREST	
at o	is one of the most impressive sylvan subjects I have ever met with, ance reminds us of Dante."—Philip Gilbert Hamerton, Etching and Etc. 126	in cl
e18,	p. 136. Height 10½, width 17¾	
	Signed artist's proofs on Holland paper\$60 (See Illustration)	
153	FELLING PINE TREES	
100	Height 13, width 20%	
	Signed artist's proofs on Holland paper\$18	
154	QUAL AT ROTTERDAM	
	Height 9, width 14½	
	Impressions on India paper without title\$4	
155	CLIFFS NEAR VEULES, NORMANDY	
	Height 13, width 20¾	
	Signed artist's proofs on Holland paper\$18	
156	OLD HOUSE NEAR KATWYK	
	Height 9½, width 11¼	
	Signed artist's proofs on Holland paper\$18	
157	THE MILL	
	Height 8%, width 121%	
	Impressions on Holland paper\$5	
158	MIDDENDUIN	
	Height 75%, width 111/4	
	Signed artist's proofs on Whatman paper\$12	
159	LANDING OF THE HERRING FLEET	
The	fleet of fishing-boats is seen heading for the shore, where they are beach for unloading. The sea and the sky are both very effective.	1e
	Height 14, width 18	
	Signed artist's proofs on Holland paper\$18	
	ne hundred proofs were printed by Goulding, of London, and the plate valuestroyed.	va
	(See Illustration)	
160	FISHING BOATS, HOLLAND	
	A bold and effective composition specially suitable for framing.	
	Height 18¾, width 13	
	Signed artist's proofs on Whatman paper\$24	
	(See Illustration)	

## 161 THE CATHEDRAL OF DORDRECHT, HOLLAND

This is perhaps the most important plate which the artist has produced. Its powerful effect and large size render it a rival to the famous "Calais Pier" of Sir Seymour Haden. The church occupies the central background. The characteristic Dutch foreground is laid in with broad and vigorous lines, and a sky of great rolling clouds crowns the picture. The famous London printer, Frederick Goulding, printed 120 proofs, and the plate was then destroyed. Owing to the high quality of this limited edition, the value of these proofs is almost certain to increase, as the "Calais Pier" has done.

"Holland has produced in our day, in the person of Storm van 's Gravesande, one veritable master. His etchings and dry-points deserve the great reputation which they have won, and he is to-day the prime favorite, perhaps, with American amateurs. One of his works, the very large dry-point plate of the Cathedral of Dordrecht, is in itself a refutation of the too-sweeping assertion that any plate of large size must, of necessity, be bad as art."—The Art Review.

Height 18, width 25

Signed proofs on Whatman paper (120 only)....\$72 (See Illustration)

## 162 ON THE VECHT, HOLLAND

A characteristic Dutch scene. The weather is bleak and windy, and the picture is full of movement.

This fine and artistic plate is in direct contrast to some of the artist's tranquil scenes, such as the "Au Bord du Gein." Being in pure dry-point, only a limited number of impressions were taken, and the plate was then destroyed.

# Height 111/4, width 19

Signed proofs on Holland paper......\$36
(See Illustration)

# 163 OLD MILL AT DORDRECHT

## 164 AN OLD OAK

Height 85%, width 1214
Unsigned proofs on Holland paper.............\$6
(See Illustration)

# 165 VILLAGE OF ZANDVOORT

Height 11¼, width 9¾
Signed artist's proofs on vellum......\$24
Signed artist's proofs on Holland paper...... 12

## 166 A SOUVENIR

Height 5¾, width 9
Unsigned proofs on India paper.....\$4



AN OLD OAK, BY GRAVESANDE, SEE No. 164



ENTRANCE TO THE FOREST, BY GRAVESANDE, SEE No. 152





On the Vecht, by Gravesande, see No. 162



LANDING OF THE HERRING FLEET, BY GRAVESANDE, SEE No. 159



# GREATBACH (WILLIAM)

He has worthily carried on the traditions of the great school of English line engravers.

## 167 THE YARN-WINDER

After the painting by Gerard Dow. Engraved in pure line. A companion plate to No. 168

Height 13, width 10½
(See Illustration)

#### 168 AN OLD WOMAN READING

After the painting by Gerard Dow. A companion plate to No. 167.

These are portraits of the mother of the famous Dutch master, Gerard Dow, who was born in 1613. He was specially strong in portrait-painting, but he has left very few portraits, because his slow and painstaking method exhausted the patience of his sitters. We owe these quaint and picturesque portraits to the circumstance that the artist's old mother was always at hand, and therefore available as a model for her son. It is to be remarked that some of the finest portraits in the world are of the mothers of great painters.

# Height 13, width 101/2

Proofs on India paper\$12
Lettered impressions
(See Illustration)

## HADEN (SIR FRANCIS SEYMOUR)

President of the Royal Society of Painter-Etchers, London.

Born September, 1818.

"An artist of rare endowment and consummate practical skill."—PHILIP GILBERT HAMERTON, Etching and Etchers, p. 294.

"By general consent Seymour Haden ranks as the greatest of modern landscape etchers."—The Modern Disciples of Rembrandt.

"But all the English etchings pale before those of Mr. Seymour Haden. It certainly is he who is the Master. He is essentially a landscapist, and he expresses amazingly the transparence of still waters, the movement of tumultuous clouds, and the beautiful outlines of trees standing out against the horizon. A thorough artist, of broad ideas, he originates or adapts processes to translate the more faithfully the impressions which he gets from nature, and the results which he has obtained range from the delicate to the superb. His velvety black tones are as rich as those of Rembrandt."—Paul Mantz, Le Temps, August 13, 1889.

NOTE. Special attention is invited to our large collection of Sir Seymour Haden's etchings. A detailed list of titles and of prices will be found in *The Print Collector's Bulletin*, which will be mailed, free, on request. (See page 3.)

## HELLEU (PAUL)

"... This brilliant and delightful sketcher ... An hour or two of strenuous, enjoyable, untired labor has sufficed for the production of each dainty, each masterly work. In an hour or two the lady or the child of M. Helleu's choice has found herself recorded on the copper—she and whatever accessories were deemed desirable to indicate her milieu, to place her amidst the surroundings which assist in the telling of her story. Edmond de Goncourt ealls his drypoints 'les instantanés de la grace de la femme,' 'snap-shots,' shall we translate it, at the charm of modern womanhood—the womanhood of the drawing-room—'snap-shots,' not less often, at the charm of refined childhood. In Helleu's etched work, the connoisseur will welcome what is practically the complement of the etched work of Van Dyck, who, in his score or so of plates (wonderful painter though he was of women) undertook only the portraiture of certain distinguished men. . . .

"Helleu's etchings prove him to be in sympathy with the most alert, which is often the most dignified and distinguished of modern youthful beauty. I know of no plate of his in which he has realized the dignity of age as Rembrandt realized it in the etched portrait of his mother smiling, and in that other etched portrait of his mother, with a black veil and folded hands. But several times Helleu has realized what Whistler realized in the dry-point of 'Fanny Leyland'—the dignified beauty, the reticent tenderness, the mood, courageous or

contemplative, of the better order of young girlhood. . .

"With M. Helleu, beauty—beauty of no conventional order, the rapid charm of movement, of expression, of contour—is the inspiring and satisfactory thing. He lives in its intimacy. And he reveals it—much as Watteau did, yet in ways how fearlessly modern!—to the spectator of his work."—FREDERICK WEDMORE, Etching in England.

Note. It is Monsieur Helleu's custom to destroy all of his copper-plates when an edition of ten or twenty proofs has been printed. The work is so delicate that the plates would not yield a larger number of perfect impressions. In our present stock may now be seen many fine proofs of Monsieur Helleu's dry-points. The number of impressions printed of any one subject being so limited, no catalogue of titles has been made, but visitors will be welcome to see the collection at any time.

# HUBBARD (E. F.)

A pupil of Josey, one of the most successful pupils of Cousins, the last of the great mezzotint engravers of the 19th century.

## 169 THE HON. MISS BINGHAM

From the painting by Sir Joshua Reynolds. The portrait of Miss Bingham is considered one of the most beautiful of Reynolds' works. It has been well rendered by Hubbard and is sure to take a high rank among modern mezzotint engravings.

Height 12, width 10

Signed remarque proofs on India paper.......\$12

# JACQUE (CHARLES)

Born in Paris, May 1813. Died, May 1894.

"Charles Jacque can work, when in the humor, in as genuine a way as any master whatever. . . . He draws very admirably when the subject of his draw-



AN OLD WOMAN READING, BY GREATBACH, SEE NO. 168



THE YARN-WINDER, BY GREATBACH, SEE NO. 167



ing is one that he has a great affection for; I have noticed, for instance, that in his farm-yards the utensils are drawn with a degree of truth and precision very unusual in art, and no man ever drew poultry better. . . . His deep and sincere love of simple country-life gives a great charm to many of his etchings, and is entirely conveyed to the spectator. A sentiment of this kind escapes analysis, but communicates itself in a wonderful, ineffable way. No artist ever had the sentiment of rusticity in a purer form than Jacque. . . . He will certainly be remembered as one of the master etchers of our time. "—PHILIP GILBERT HAMERTON, Etching and Etchers, p. 190.

NOTE. In addition to plate No. 170 we have in our present stock a number of other subjects by this eminent etcher. A detailed list of titles and of prices will be found in *The Print Collector's Bulletin*, which will be mailed, free, on request.

# 170 LA BERGERIE BÉARNAISE

This famous etching won for M. Jacque the *Medal of Honor* at the Paris Exposition of 1889. Only 100 impressions were printed, and the plate was then destroyed.

Signed artist's proofs (only state).....\$100

# JACQUE (FRÉDÉRIC)

A pupil of Cabanel and of his father, Charles Jacque.

## 171 LE RETOUR

In a late evening landscape an old shepherd is seen conducting his flock homeward. This etching attracted great notice at the Paris Salon, and was rewarded with an ''Honorable Mention.'' The painter of the picture, Charles Jacque, was so much pleased with his son's rendering of it that he etched the beautiful little ''remarque'' which appears on the earliest proofs. This remarque bears a date fifty-eight years later than the famous master's first etching.

Height 18¼, width 24
Remarque proofs, signed by both artists......\$80
Artist's proofs, signed by the etcher.........40
(See Illustration)

# JACQUEMART (JULES)

"Jules Jacquemart is the most marvellous etcher of still-life who ever existed in the world. In the power of imitating an object set before him he has distanced all past work, and no living rival can approach him. . . . The beauties which Jacquemart sees and reveals in a masterpiece of goldsmith's or lapidary's work are for the most part imperceptible by the common eye. Like a true artist and poet, he teaches us what to look for; and we come at last by his guidance to

perceive magic qualities in the precious relics of the past, till cups of crystal and agate, and sword-hilts, or chalices of gold, are for us themes of inexhaustible wonder, objects of unwearied interest and contemplation."—Philip Gilbert Hamerton, Etching and Etchers, p. 183.

NOTE. Special attention is invited to our large collection of Jacquemart's etchings. A detailed list of titles and of prices will be found in *The Print Collector's Bulletin*, which will be mailed, free, on request. (See page 3.)

# JONGKIND (JOHANN BARTHOLD)

"Jongkind is invaluable to the student of etching as an example of simple line work pushed to its utmost extreme. He gives as few lines as possible, never dissimulating them. . . . 'Could not any child of ten years old do as well?' The true answer to this question (it is not an imaginary question) is, that, rude as this sketching looks, and imperfect in many respects as it really is, the qualities that belong to it are never attained in art without the combination of talent approaching to genius, and study of a very observant and earnest kind." —Philip Gilbert Hamerton, Etching and Etchers, pp. 128, 130.

### 172 THE PORT OF ANTWERP

This is considered to be one of the most effective of Jongkind's plates; although seemingly coarse, it has a strong effect when framed.

though seemingly coarse, it has a strong effect when framed.
Height 6, width 91/4
Impressions on Japan paper\$5
173 AN OUTER BOULEVARD, PARIS
Height 5½, width 9¼
Impressions on India paper\$3
174 WINDMILL AT ROTTERDAM
Height 5½, width 7½
Impressions on Holland paper\$3
175 THE COAST OF HOLLAND
Height 8¾, width 12¾
Impressions on India paper\$4
176 THE TOWN OF MAASLINS
Height $8\%$ , width $12\%$
Impressions on India paper\$4

Note. The above copper-plates by Jongkind were purchased by Storm van 's Gravesande, and presented to the Amsterdam Museum. No more impressions will be printed.

# JOSEY (RICHARD)

A celebrated English mezzotint engraver.

	177	THE	ARTIST	T'S	CHII	D
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From the original by Greuze in the National Gallery, London.

## Height 11, width 83/4

Remarque proofs on India paper\$	24
Signed artist's proofs on India paper	18
Lettered impressions on India paper	9

Lettered impressions on plain white paper..... 6

# JOURDAIN (HENRI)

An eminent water color artist of the modern French school.

## 178 A TROUT POOL

# Height 12, width 16

Remarque proofs on vellum......\$15

## KRUELL (GUSTAV)

Born in Düsseldorf, 1842. After serving an apprenticeship to a die-sinker and general engraver he went to Leipsic and later was himself an engraver in Stuttgart. In 1873 he came to America and in 1881 he organized with his friend, Frederick Juengling, The Society of American Wood-Engravers. He died in 1906.

"Mr. Gustav Kruell is an engraver of portraits, whose method is in a great degree that of a painter of portraits. His sensibility to the higher qualities of portraiture is equal to that of the best endowed painter of portraits, and he owes to this fact the intense sympathy with which he interprets the subtle modeling and the elusive denotements of character and vitality that he finds in his subjects. He is not a reproducer of brush-marks, or of the texture of thick or thin pigment, but he is the strongest engraver of the portrait in its highest and broadest sense that we have."—WILLIAM M. LAFFAN.

# 179 PORTRAIT OF GENERAL SHERMAN

"I think it a very good likeness of the General in his later years."—John Sherman.

"G. Kruell's portrait of General Sherman may well be rated the greatest work of this artist and the highest achievement in wood-engraving."—The Nation.

Height 11, width 9

Signed artist's proofs.....\$20

## 180 PORTRAIT OF ABRAHAM LINCOLN

"This extraordinary print of Lincoln is, we do not hesitate to say, destined to be the historic likeness of the first President of our free republic. It is based upon the same photograph which Rajon etched in an unsatisfactory way a little before his death, and which St. Gaudens used in modelling the bust of the sculptured Lincoln—that at Chicago. But Mr. Kruell has also wrought into it the contemporary life-mask, and has invested the whole with that interpretation

of character which distinguishes his portraits from those of any other artist. It is easy to say of the result that it will efface any portrait of Lincoln in black and white, hitherto produced, that may be placed beside it; but it is hard to describe in words the refinement and breadth of treatment, sureness of aim, harmony of modelling and of chiaroscuro, realism in the essential traits of physiognomy and legendary ideality of expression and sentiment which nothing has yet approached. The quality of the portrait as a whole is not only masterly, but old-masterly; and as for the technique, it is a surprising advance even on the incomparable series enumerated above. It is a definitive challenge, by the head of the new school of American wood-engraving, to all other modes and schools of engraving to show cause why, in the estimation of connoisseurs and in commercial value, the most popular medium of pictorial art should not also be the most precious and the most sought after in its highest achievements.''—

New York Evening Post.

Height 10, width 8
Signed artist's proofs ......\$20

181 PORTRAIT OF ABRAHAM LINCOLN. (THE PORTRAIT WITH THE BEARD)

Height  $11\frac{1}{8}$ , width  $8\frac{5}{8}$ 

Signed artist's proofs.....\$20

### 182 PORTRAIT OF DANIEL WEBSTER

'It was but in March last that we noticed Mr. G. Kruell's surpassing wood portrait of Lincoln, and now we have before us a Webster from the same cunning hand, on an even larger scale  $(12\times10\frac{1}{2})$ , and in point of technique—what we should not have thought possible—perhaps even more to be admired. The tone of this engraving is brighter than that of Lincoln, yet there is a sober gravity in the countenance which fully expresses the weight of the lawyer and statesman. The view is a front one; the mouth firmly closed, the eyes shaded in their cavernous recesses. We cannot yet say—

# 'From those great eyes The soul hath fled';

but the age depicted cannot be far from Webster's end. The modelling of the face is extraordinarily minute, divining and interpreting the features of the original daguerrectype; but the treatment is equally broad, harmonious, unified, and in no other one of the series of Kruell's portraits is the brushlike and plastic quality of his art more manifest. We said deliberately of the Lincoln that it was destined to be the historic likeness of the President, for never had that homely face been treated before with so much sympathy and poetry, and at the same time so authentically. The Webster is not less calculated to cast all previous prints in the shade. To the legal profession, apt to cherish the portraits of its great luminaries, it must commend itself at sight. Connoisseurs of engraving, on their part, will esteem it among the highest productions of the present or any other period.''—The Nation.

Height 12, width 10½
Signed artist's proofs.....\$20

## 183 PORTRAIT OF JAMES RUSSELL LOWELL

The original of this portrait is a photograph taken by Pach early in 1891. It is considered by his family and most intimate friends as the best likeness extant, and a most satisfactory presentation of the poet in his later years.

Height 9, width 6¾
Signed artist's proofs......\$10



Under the Old Oaks, by Lafond, see No. 187



LE RETOUR, BY JACQUE, SEE No. 171





A SHEEPFOLD, BY CHASSINAT, SEE No. 71



THE SHEPHERD AND FLOCK, BY LESIGNE, SEE No. 194



184	PORTRAIT OF GENERAL GRANT
	Height 11, width 8
	Signed artist's proofs\$20
105	PORTRAIT OF NATHANIEL HAWTHORNE
185	PORTRAIT OF NATHANIEL HAWTHORNE
	Height $8\%$ , width $6\frac{1}{2}$
	Signed artist's proofs\$10
186	PORTRAIT OF HARRIET BEECHER STOWE
	Height 91%, width 71%

# LAFOND (PAUL)

## 187 UNDER THE OLD OAKS

After Charles Jacque. A fine bold landscape, specially recommended.

Signed artist's proofs.....\$15

The painter, Jacque, very rarely consented to sign proofs of etchings done from his pictures; but he was so well pleased with this one that he signed fifty proofs of it.

# Height 17, width 231/2

# LALANNE (MAXIME)

"Maxime Lalanne is the first artist who ever received knighthood for his qualities as an etcher. When the King of Portugal conferred upon him the Order of Christ, it was expressly in recognition of the value of his etchings; but the King of Portugal is an etcher himself, and knows good work when he sees it.

"No one ever etched so gracefully as Maxime Lalanne. This merit of gracefulness is what chiefly distinguishes him; there have been etchers of greater power, of more striking originality, but there has never been an etcher equal to him in a certain delicate elegance, from the earliest times till now.

"He is also essentially a true etcher; he knows the use of the free line, and boldly employs it on due occasion."—PHILIP GILBERT HAMERTON, Etching and

*Etchers*, p. 177.

Note. In addition to plates Nos. 188-189 we have in our present stock a number of other subjects by this eminent etcher. A detailed list of titles and of prices will be found in *The Print Collector's Bulletin*, which will be mailed, free, on request. (See page 3.)

188		NAL.

This fine etching is specially recommended.

Height 634, width 91/8

Impressions on India paper, without title......\$6
(See Illustration)

189 ENVIRONS OF PARIS

Height 8¼, width 11%
Impressions on India paper, without title.......\$5

## LEGROS (ALPHONSE)

"Born at Dijon nearly sixty years ago, Legros has been amongst us since 1863. But it is not English life—or, indeed, any life—that has made him what he is. . . . He has been fed on the Renaissance, and fed on Rembrandt; but yet the originality of his mind pierces through the form it has pleased him to impose on its expression. He gives to masculine character nobility and dignity."—FREDERICK WEDMORE, Fine Prints, p. 126.

Note. In addition to plates Nos. 190-191 we have in our present stock a number of other subjects by this eminent etcher. A detailed list of titles and of prices will be found in *The Print Collector's Bulletin*, which will be mailed, free, on request. (See page 3.)

190 PORTRAIT OF M. J. DALOU

Height 8¾, width 6
Signed artist's proofs on Japan paper........\$30
(See Illustration)

191 PORTRAIT OF SIR EDWARD J. POYNTER, P.R.A.

"It will be in part by such masculine, yet refined and graceful, portraits as those of M. Dalou and Mr. Poynter, such subtle ones as that of Cardinal Manning . . . that Legros will stand high."—Frederick Wedmore, Four Masters of Etching, p. 42.

Height 8½, width 6¼
Signed artist's proofs on Japan paper........\$30
(See Illustration)

LESIGNE (LÉOPOLD)

A pupil of Le Rat.

192 LE SOIR

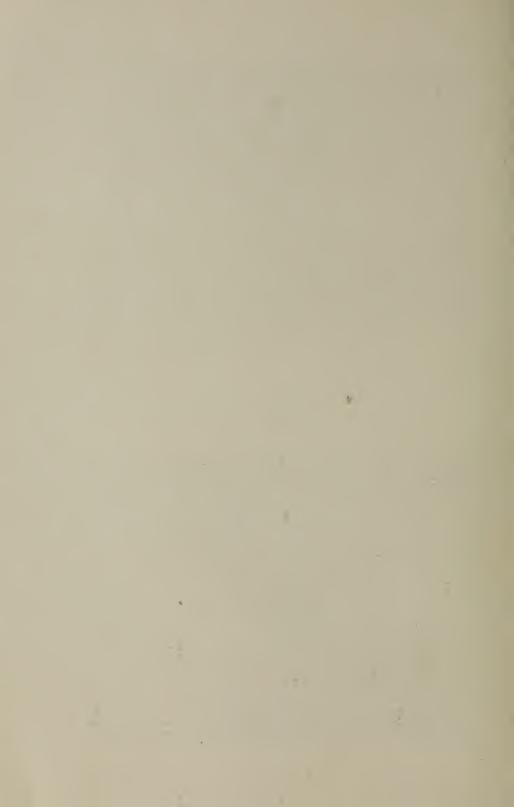
After the painting by Anton Mauve.

Height 8%, width 6½
Signed artist's proofs on Japan paper........\$3





SIR EDWARD J. POYNTER, BY LEGROS, SEE NO. 191



193	WINTER
	After the painting by Anton Mauve.
	Height 5%, width 8%
	Remarque proofs on vellum\$5
194	THE SHEPHERD AND FLOCK
	After the painting by Anton Mauve.
	Height 17, width 12
	Remarque proofs on vellum\$20
	Signed artist's proofs on Japan paper 10
	(See Illustration)
195	WASHING THE LINEN
	After the painting by J. F. Millet.
	Height 9½, width 7
	Remarque proofs on vellum\$10
	Remarque proofs on Holland paper 5
LOS	S RIOS (RICARDO DE)  A distinguished painter and etcher, born at Valladolid, in Spain, 1846.
	Resident in Paris.
	plates 197 and 199 won for the artist three gold medals, at Munich, the Salon, and the Paris Exposition respectively.
196	LA FANEUSE
	From the painting by Lerolle.
	Height 22, width 16
	Remarque proofs on vellum, signed by painter and etcher
	Signed artist's proofs on Japan paper 18
	CURIOSITY
pict	m the painting by Passini. A characteristic scene in Venice. A crowd of uresque Venetians are seen eagerly looking over the parapet of a bridge at approaching gondola. The great attraction in the gondola is left, however, ur imagination, as only the prow is visible.
	Height 24½, width 15
	Remarque proofs on vellum\$48
	Remarque proofs on Japan paper 36

#### 198 MANOLA

From the painting by Gomez. A lively Spanish tambourine girl.

Height 8, width 51/2

# 199 THE FISHERMAN'S DAUGHTER (TRAVAILLEUSE DE LA MER)

This very beautiful plate has won three gold medals. It is from the painting by Charles Sprague Pearce of Boston, and was etched by the kind permission of the owner, the late Mrs. John Jacob Astor of New York.

Height 22, width 171/2

### 200 UNE PRELUDE

Full-length seated figure of a simply dressed Spanish girl playing a guitar in an old tavern. This is an excellent framing subject.

Etched from the painting of Charles Sprague Pearce of Boston, which won a medal at the Paris Salon, where the etching of Los Rios was also exhibited.

## Height 14, width 11

# MacLAUGHLAN (DONALD SHAW)

"The work of Mr. Donald Shaw MacLaughlan, a native of Boston, and since he became a painter-etcher, acclimated in France, is already very numerous, varied and of a sustained interest, of a persistent talent. This work embraces visions of old Paris, churches, bridges, quays along the Seine and corners of Bièvre, souvenirs of Italy: Florence, Pavia, Tivoli, Parma, Perugia, Venice, Bologna, and several beautiful evocations of the Port of Boulogne and of the cathedral of Rouen. At Paris, his plates of 'Saint Sulpice,' of the 'Pont St. Michel,' of 'St. Séverin,' of 'St. Julien-le-Pauvre,' his 'Tannerie,' his 'Cour des Gobelins'; at Rouen, his 'Flèche' and his 'Tour de Beurre' are prints of rare worth which belong in some sort to the mastery of Meryon, with their solid architectural construction, their clearly defined values, the capricious originality of the skies and of the waters treated with a light fantasy which contributes to the harmony of the whole.''—OCTAVE UZANE, The Etchings of D. Shaw MacLaughlan.

"D. Shaw MacLaughlan is an accomplished young artist who first studied in the usual academic courses, but has found in the art of etching a form of expression far more suited to his artistic bent. Deeply conscious of the towering greatness of Rembrandt, Dürer and the older masters of line, he has set himself the task of learning all in his power of the good that appeals to him in the works of such great men. It follows that such devoted enthusiasm to an ideal is bound to produce good work; Mr. MacLaughlau has proved this already by his many charming and vigorously original plates. A well-known exhibitor









ON LONG ISLAND SOUND, BY MANLEY, SEE No. 209



A QUIET HARBOR, BY MANLEY, SEE No. 210



An Old Bridge, Lake George, by Manley, see No. 204



both in America and Europe, honours and medals have already come to him. In such an accomplished artist and conscientious student of good etching, great things may be expected from his clever hand in the years to come.'—WILL JENKINS, Modern Etching and Engraving in America.

NOTE. Mr. MacLaughlan's etchings have been shown at the Salon des Artistes Français, the Salon des Champs de Mars, the Pan-American Exposition, in 1901 (when they earned for the artist a silver medal), and are represented in the collection of prints at the Bibliothèque Nationale, Paris. His etchings have also been published in the Revue de L'Art (January 10, 1903), the Gazette des Beaux Arts (July, 1903), and L'Art (June, 1903).

NOTE. We are glad to announce that this distinguished artist has appointed us the publishers of his etchings for the United States. A detailed list of titles and of prices of such etchings as can be supplied will be found in *The Print Collector's Bulletin*, which will be mailed, free, on request. (See page 3.)

# MANLEY (THOMAS R.)

Born in Buffalo, N. Y., 1853. Studied at the Pennsylvania Academy of Fine Arts.

#### 201 THE LOCUST GROVE

Height 9¾, width 8½
Signed artist's proofs on Japan paper......\$12
(See Illustration)

### 202 NOVEMBER

Height 8%, width 12 Signed artist's proofs on Japan paper..........\$12

### 203 THE MILL FEED

Height 6¾, width 9
Signed artist's proofs on Japan paper.........\$5

#### 204 AN OLD BRIDGE, LAKE GEORGE

Height 6¾, width 18⅓ Signed artist's proofs on Japan paper.....\$10 (See Illustration)

#### 205 A QUIET NOOK

#### 206 A LOW MEADOW

Height 91/8, width 123/4
Signed artist's proofs on Japan paper.....\$10

207	SOUTHPORT
	Height 8¾, width 19¾
	Signed artist's proofs on Japan paper\$12
208	A DDIDCE IN CENTRAL DARK
208	A BRIDGE IN CENTRAL PARK
	Height 12%, width 91/4
	Signed artist's proofs on Japan paper\$10
209	ON LONG ISLAND SOUND
	Height $6\frac{1}{4}$ , width $19\frac{1}{2}$
	Signed artist's proofs on Japan paper\$10
	(See Illustration)
	(
210	A QUIET HARBOR
	A companion to No. 209
	Height 6¼, width 18½
	Signed artist's proofs on Japan paper\$10
	(See Illustration)
211	LATE AUTUMN
	Height 16, width 20
	Signed artist's proofs on Japan paper\$15
212	EARLY SPRING
	Height 13, width 19
	Signed artist's proofs on Japan paper\$15
	Signed artist's proofs on oapan paper
213	NEAR SAG HARBOR
	Height $12\frac{1}{2}$ , width $18\frac{1}{2}$
	Signed artist's proofs on Japan paper\$12
214	THE TIDE MILL
	Height 61/4, width 181/2
	Signed artist's proofs on Japan paper \$10
	The state of process on output papers in the state
215	THE MILL DOND
215	THE MILL POND
	Height 13½, width 19

# 216 LAKE PEIGNEUR, LOUISIANA

After the painting by Joseph Jefferson. Mr. Joseph Jefferson might have become famous as a landscape painter had he not devoted his artistic powers to

Signed artist's proofs.....\$12

the drama. "Lake Peigneur" is a characteristic bit of scenery taken from the great actor's estate in Louisiana. Fifty selected proofs bear the autograph of Mr. Jefferson as well as that of the etcher.

Mr. Manley has been most successful in rendering the original.

Height 12, width 20

Proofs signed by painter and etcher (50 only)...\$20

### 217 SOURCE OF THE SUSQUEHANNA

Height 12¼, width 18

Remarque proofs on Japan paper.....\$10

#### 218 THE MEADOW BROOK

Height 41/8, width 6

Signed artist's proofs on Japan paper......\$3

### MARTIAL (ADOLPHE P.)

Born in Paris, 1828; died 1883.

"Monsieur Martial's labors have developed great manual skill. He has mastered, and mastered long ago, the technical difficulties of etching, so as to express himself fully in the art without being hampered, as less accomplished men are hampered, by the torturing sense that they are saying less than they mean or something else than the thing they mean."—Philip Gilbert Hamerton, Etching and Etchers, pp. 214, 215.

#### 219 LES CANCALAISES

Etched from the painting by Feyen-Perrin in the Luxembourg Gallery, Paris.

The oyster beds of Cancale on the French coast are a carefully protected private property. But on a certain day yearly, during the autumn low tides, all the people of the district are allowed by a liberal old custom, to gather as many oysters as they can carry away. The sale of these oysters affords to the Cancalaise women almost the only 'pin money' they receive during the year. Rich ladies sometimes join the peasantry in their annual procession.

M. Feyen-Perrin's painting appeared at the Salon in 1874, when it won a medal, and was purchased by the State, and the artist received the decoration of the Legion of Honor. Mr. Hamerton writes of him, in *Etching and Etchers*: "He has much true natural sympathy for the pathos of a hard life, especially as it touches woman; so, whilst many of his brethren were painting the *deminonde* of Paris, Feyen-Perrin went to study a nobler though less elegant kind of a life on the seashcre."

Of the etcher, A. P. Martial, Hamerton says in the same work: "His technical skill is extraordinary, and a few years ago he had scarcely an equal in

this kind of ability."

Height 13%, width 19%

# MASSARD (LÉOPOLD)

Born in Paris, 1812; died 1889. A nephew of the celebrated line engraver Jean Baptiste Raphael-Urbain Massard.

#### 220 A HARD SUM

From the painting by Geoffroy.
Height 101/2, width 81/4
Remarque proofs on vellum\$
Signed artist's proofs on Holland paper

### MERYON (CHARLES)

Born in Paris, November 23, 1821. Died February 14, 1868.

"The case of Charles Meryon is one of those painful ones which recur in every generation, to prove the fallibility of the popular judgment. Meryon was one of the greatest and most original artists who have appeared in Europe; he is one of the immortals; his name will be inscribed on the noble roll where Dürer and Rembrandt live forever. . . Meryon was sorely tried by public and national indifference, and in a moment of bitter discouragement he destroyed the most magnificent series of his plates. When we think of the scores of mediocre engravers of all kinds, who, without one ray of imagination, live decently and contentedly by their trade, and then of this rare and sublime genius actually ploughing deep burin lines across his inspired work, because no man regarded it; and when we remember that this took place in Paris, in our own enlightened nineteenth century, it makes us doubt whether, after all, we are much better than savages or barbarians."—Philip Gilbert Hamerton, Etching and Etchers, pp. 167, 168.

Note. Special attention is invited to our large collection of Meryon's etchings. A detailed list of titles and of prices will be found in *The Print Collector's Bulletin*, which will be mailed, free, on request. (See page 3.)

# MILLET (JEAN-FRANÇOIS)

Born October 4, 1814. Died January 20, 1875.

"A man who had given his whole life to etching only, who had never thought of painting, and had never cared for those effects proper to painting and not to etching, could not have been more truly and markedly a born etcher than Millet showed himself to be—few though were the plates and many though were the canvases he worked upon. To depend upon lines, not tones, for expression; to make every line 'tell,' and to use no more lines than are absolutely needed to tell exactly what he wants to say; to speak strongly, concisely, and to the point; to tell us much while saying little; to suggest rather than to elaborate, but to suggest in such a way that the meaning shall be very clear and individual and impressive—these are the things the true etcher tries to do. And these are the things that Millet did with a more magnificent power than any man, perhaps, since Rembrandt. Other modern etchings have more charm than his—none have quite so much feeling. Others show more grace and delicacy of touch—



THE PASSING STORM, BY MORAN, SEE No. 224



An August Day, by Moran, see No. 221



none show more force or certainty, and none a more artistic 'economy of means.' ''-Mrs. Schuyler van Rensselaer, Jean-François Millet; Painter-Etcher.

Note. Special attention is invited to our large collection of Millet's etchings. A detailed list of titles and of prices will be found in *The Print Collector's Bulletin*, which will be mailed, free, on request. (See page 3.)

### MORAN (PETER)

'But our finest etchings of this sort, I should say, are those of Mr. Peter Moran. Three that I have recently seen—one showing cattle in a storm, another cattle crossing a summer brook, and a third, sheep in a shady spring-time pasture—are truly remarkable works. They are very elaborate in treatment, yet they show that valuable kind of artistic discretion which knows where to stop. They are not in any place over-elaborate—that is, there is never any elaboration for the sake of elaboration merely, never any effort to 'finish' for the mere sake of finishing. Even in their most closely worked passages every line is most beautifully placed and full of meaning, and there are other passages, finely harmonized with the more detailed, where the untouched paper is wisely left to play its part. They are, in short, true etchings, if very elaborate ones—etchings wrought with a true respect for the intrinsic capabilities of the art, and a true and very masterly command over its processes. Their technical qualities have won the very highest praise in Paris, where, if anywhere, good etching is understood and prized. And their pictorial qualities are yet so great that the eye most ignorant of etching must be charmed by them. If we will ask for 'pictures' from our etchers, we should indeed rejoice when they give them to us of so complete a kind, and yet with so much of the intrinsic charm of etching, properly so called, as does Mr. Peter Moran.''—Mrs. Schuyler van Rensselaer, American Etchers, p. 27.

The renowned French painter, Jules Breton, on seeing Peter Moran's pair of etchings in Paris, asked in surprise whose works they were. The answer given him was, "An American." "Why, they are admirable," said he. "The man who etched those plates is a master!" Later, Jules Breton sent to America and procured them for his own collection, writing a most complimentary letter to the artist about them.

NOTE. In addition to plates Nos. 221-228 we have in our present stock a number of other subjects by this eminent etcher. A detailed list of titles and of prices will be found in *The Print Collector's Bulletin*, which will be mailed, free, on request. (See page 3.)

### 221 AN AUGUST DAY

The large size and rich effect of this etching render it as decorative as a fine painting.

Height 153/4, width 231/2

Remarque proofs on vellum (with double remarque)\$36
Remarque proofs on Japan paper 30
Signed artist's proofs on Japan paper 20
(See Illustration)

#### 222 GOING TO THE FAIR

Although Mr. Peter Moran is best known through his original work, yet in this instance he has etched the work of a brother artist. The result is very fine. In a large landscape, full of variety, the flocks and herds are seen wending their

a large landscape, full of variety, the flocks and herds are seen wending their way to the adjoining town.
Height $15\frac{1}{2}$ , width $24\frac{1}{2}$
Remarque proofs on vellum\$50
Remarque proofs on Japan paper 35
223 AN OLD NEW ENGLAND ORCHARD (WITH A FLOCK OF SHEEP)
Height 12, width 18
Remarque proofs on Whatman paper\$24
Signed artist's proofs on Japan paper 18
224 THE PASSING STORM (CATTLE IN A LANDSCAPE)
"In 'The Passing Storm' cattle pace leisurely over a sunny, finely rendered foreground, while behind them comes the somber march of bursting rain clouds. Very different is the 'New England Orchard,' glittering with sunlight, where a flock of sheep graze beneath the apple boughs. This is worth study as an example of tact in omission. The etcher has carried his work far enough; he has not enfeebled his plate by over-elaboration."—RIPLEY HITCHCOCK.
Height 12, width 18
Remarque proofs on vellum\$36
Remarque proofs on Japan paper 24
Signed artist's proofs on Japan paper 18
(See Illustration)
225 RETURN OF THE HERD
Height 5, width $10\frac{1}{2}$
Signed proofs on Japan paper\$10
AGE DETUDN OF THE FLOCK
226 RETURN OF THE FLOCK Height 61/4, width 15
Signed proofs on Japan paper\$15
Englied proofs on Japan paper
227 SANTA BARBARA MISSION, CALIFORNIA
Height 11%, width 19%
Signed artist's proofs on Japan paper\$15
organica artistes proofes on sapan paper
228 A ROMAN CHARIOT RACE IN THE COLISEUM
After the painting by A. Wagner. Etched in collaboration with
Stephen J. Ferris. Height 8½, width 22%
Impressions on Japan paper
improssions on gapan paper



Low Tide, Bay of Fundy, by Parrish, see No. 235



Fishermen's Houses, Cape Ann, by Parrish, see No. 234



### NICHOLS (MISS CATHERINE M.)

The paintings of Miss Catherine Nichols are well known to those who visit the exhibitions at the Royal Academy, London. Her plates are done in pure drypoint, and are vigorous presentations of English landscape or architecture. She is also a writer of high merit.

229 A SUMMER EVENING, ENGLAN	229	Α	SUMMER	EVENING.	ENGLANI
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Height 7, width 10

### 230 A GARDEN AT LOURDES, FRANCE

Height 10, width 7

#### 231 AN ENGLISH VILLAGE

Height 6½, width 9½

#### 232 REEDS

A fine effect of a lake at sunset seen through a foreground of reeds.

Height 41/4, width 10

### NICOLL (J. C.)

The well-known painter. Member of the National Academy of Design,

"Mr. Nicoll is another artist worthy of all attention."—Mrs. Schuyler van Rensselaer, American Etchers, p. 20.

#### 233 AN EVENING IN AUGUST

Height 16, width 221/4

Remarque proofs on Japan paper.....\$18

# PALMER (SAMUEL)

"During twenty years, Samuel Palmer's work has become for me more and more beautiful, more and more abundantly satisfying. It is so tender as to remind us of all that is softest and sweetest in the heart of pastoral nature, and yet so learned that it seems as if some angel had met the artist in his studious solitude and taught him. Imaginations graceful as a maiden's dream,

but without her ignorance; teachings profounder than those of science, yet without their pedantry; a serene spirit inherited from the true and great poets of the times of old, who are his fathers—all these he gives us with his art. The beautiful sentence in which Samuel Palmer described the excellence of Claude is accurately descriptive of his own excellence, and I would have said of him, if I had known how to write anything so good: 'His execution is of that highest kind which has no independent essence, but lingers and hesitates with the thought, and is lost and found in a bewilderment of beauty.' '—PHILIP GILBERT HAMERTON, Etching and Etchers, pp. 328, 329.

Note. Special attention is invited to our collection of Palmer's etchings. A detailed list of titles and of prices will be found in *The Print Collector's Bulletin*, which will be mailed, free, on request. (See page 3.)

### PARRISH (STEPHEN)

"Mr. Parrish is one of the most sincere and straightforward of living etchers."—PHILIP GILBERT HAMERTON.

"Mr. Stephen Parrish, whom I should put, with Mr. Gifford and Mr. Farrer and Mrs. Moran, in the very first rank of home-keeping etchers, is the most popular of them all."—Mrs. Schuyler van Rensselaer, Etching in America.

"Stephen Parrish is an etcher whose work teems with interest regardless of the particular subject dealt with. Whether he is rendering the clear sunlight of Pennsylvania or the deeper notes of the lower Canadian Provinces, his style is always full of interest and rich in every line and mass. No American's work shows more forcibly how this country abounds in good subjects. . . . Mr. Parrish is one of the men who has been able to both see and feel the greatness of the old master-etchers, and to grasp their technical methods with sufficient understanding to enable him to practice on any theme with equal force and enthusiasm."—WILL JENKINS, Modern Etching and Engraving in America.

### 234 FISHERMEN'S HOUSES, CAPE ANN

Height 12, width 19

Signed artist's proofs on Japan paper......\$36

(See Illustration)

## 235 LOW TIDE, BAY OF FUNDY

"Nothing that Mr. Parrish has done seems to me more vigorous than his 'Low Tide, Bay of Fundy:' with the strong line of stranded vessels outstanding against a brilliant sky, balanced by quaint houses on the shore, and with another touch in the expressive figures on the beach.'"—RIPLEY HITCHCOCK.

Height 12, width 19

Signed artist's proofs on Japan paper.........\$36 (See Illustration)

#### 236 EVENING ON THE SCHROON

Height 7%, width 15%

Signed artist's proofs on Japan paper.....\$15

Unsigned proofs on Japan paper..... 6

### 237 THE CANAL AT TRENTON, N. J.

Height 51/2, width 83/4

Signed artist's proofs on Japan paper......\$5



Tower Bridge, by Pennell, see No. 295



DOCK HEAD, BY PENNELL, SEE No. 259

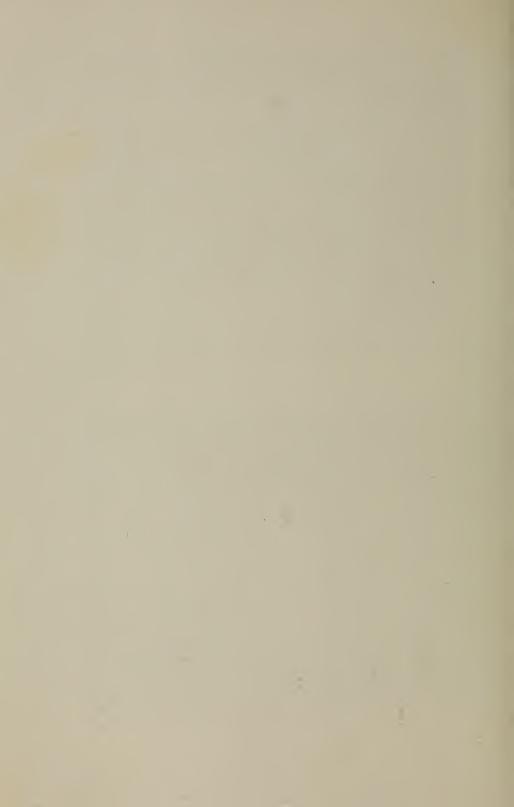




THAMES FROM RICHMOND HILL, BY PENNELL, SEE No. 293



LINCOLN'S INN FIELDS, BY PENNELL, SEE No. 273



	Height 8½, width 11¾	
Signed	artist's proofs on India paper	\$8

### PARRISH (THOMAS C.)

### 239 GEORGETOWN, VIRGINIA

A fine, effective etching, showing the river and bridge.

Height 6¾, width 11¾

Signed artist's proofs on Holland paper.........\$5

### PENNELL (JOSEPH)

Born in Philadelphia, July 4th, 1860. Studied at the Pennsylvania Academy of Fine Arts. His first etchings, of Philadelphia scenes, were done in 1880. In 1884, he went to Europe, and has since then resided chiefly abroad. Concerning Mr. Pennell's etched work an authority of high repute has given his opinion thus: "In whatever he does he is always the artist; and now that Whistler is dead and Sir Seymour Haden no longer etching, I consider that the ablest painter-etcher now living and working is unquestionably Joseph Pennell."

Note. The following is a list of the etchings by Mr. Pennell which are obtainable at the present time. All are signed artist's proofs, and the plates of all have been destroyed. In addition to the etchings named, the publishers can supply proofs of certain plates of the Philadelphia Series (1880–1884), the New Orleans Series (1882), the Italian Series (1884), the London Series (1891), and, in some cases, proofs of Mr. Pennell's etchings in Spain and France, together with proofs of unpublished plates of the New York Series and of the new London etchings. A detailed list of titles and of prices will be found in The Print Collector's Bulletin, which will be mailed, free, on request. (See page 3.)

### THE NEW YORK SERIES

"These recent etchings of Mr. Pennell's are instinct with the quality which both Whistler and Sir Seymour Haden have always maintained to be the prime characteristic of the best painter-etching—namely, spontaneity; and what Whistler wrote a few years ago about Mr. Pennell's Spanish lithographs might with equal truth be said of these 'sky scrapers': 'There is a crispness in their execution, and a lightness and gaiety in their arrangement as pictures, that belong to the artist alone.'...

"Mr. Pennell certainly has discerned art in their 'sky scrapers,' and so competent a judge as Mr. F. Marion Crawford, on seeing these etchings, made the pithy remark, 'I see that you have made Architecture of the New York buildings.' He has, and yet he has depicted them truly.''—FREDERICK KEPPEL,

Mr. Pennell's Etchings of New York "Sky Scrapers."

- 240 PARK ROW
- 241 THE "L" AND THE TRINITY BUILD-ING
- FOUR STORY HOUSE 242
- 243 GOLDEN CORNICE (100 BROAD-WAY) (see Illustration)
- 244 UNION SOUARE AND THE BANK OF THE METROPOLIS
- 245 TIMES BUILDING AND 42ND STREET
- FORTY-SECOND STREET (see Illus-246 tration)
- LOWER BROADWAY 247
- 248 "THE HOLE IN THE GROUND" (16TH STREET AND 5TH AVE.)

#### THE LONDON SERIES

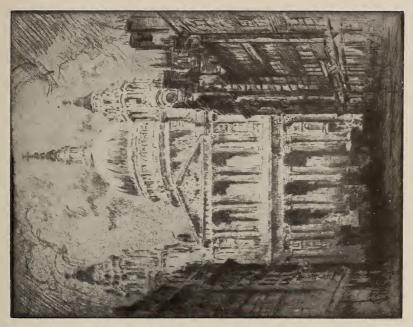
"All this elaboration is in the interest of the total effect, and the total effect is always magnificently atmospheric. The drawing of the buildings has the beauty and strength of structure, and at the same time it is suffused by the air and the light and the dark. No one has so splendidly rendered the different effects of sunlight on stone, the tired, dull glare of the late afternoon, the brilliant hard white, the ivory softness, and the glorifying vagueness of the play of light and shade on the fluting of columns and the carving of the capitals. And these etchings excel in suggesting the quality of surfaces, skies, water, foliage, the stone of the museums and churches, the brick of the Chelsea house fronts. In composition they have always a distinction and a surprise that comes from the happy point of view. It is a composition that gives to its glimpse of the the happy point of view. It is a composition that gives to its gimpse of the scene a new unity in unexpected relations; and the fact that the scenes are always reversed, through the artist's habit of putting the thing as he sees it directly on the plate, takes nothing from their beauty. Among the most beautiful are 'Classic London—St. Martin's-in-the-Fields,' 'St. Paul's,' 'Lindsay Row,' 'Westminster Abbey—West Front,' 'The Tower Bridge,' 'The British Museum,' and 'Hampton Court Palace.' The 'classic' part of London is Pennell's own. And so, indeed, are the palaces and the abbey. He has had no predecessor there as he had on the Thames. And nothing could be more approximately and the state of the second seco predecessor there as he had on the Thames. And nothing could be more appropriate to these subjects than the infinite delicacy and restraint of their elaboration. ''- Walter Conrad Arensberg, Mr. Pennell's Etchings of London.

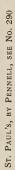
Average size: Height 12, width 71/2

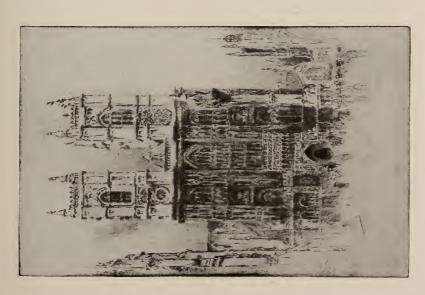
Signed artist's proofs......\$12

- 249 ADMIRALTY
- 250 BRIDGE STREET, WESTMINSTER
- 251 CRYSTAL PALACE
- 252 CHEYNE WALK, CHELSEA
- 253 CLASSIC LONDON, ST. MARTIN'S-IN-THE-FIELDS
- 254 COLISEUM FROM TRAFALGAR SQUARE
- 255 CUMBERLAND GATE
- 256 CUMBERLAND TERRACE, REGENT'S PARK
- 257 CANNON STREET STATION FROM THE RIVER
- 258 CHURCH OF ST. MARY-LE-STRAND
- 259 DOCK HEAD (see Illustration)
- 260 ENTRANCE TO HENRY VII CHAPEL, WESTMINSTER ABBEY (see Illustration); all sold
- 261 GREENWICH PARK, NUMBER ONE
- 262 GREENWICH PARK, NUMBER TWO
- 263 GREAT COLLEGE STREET
- GREAT GATE, LINCOLN'S INN
- 265 GREAT CRANES, SOUTH KENSING-TON

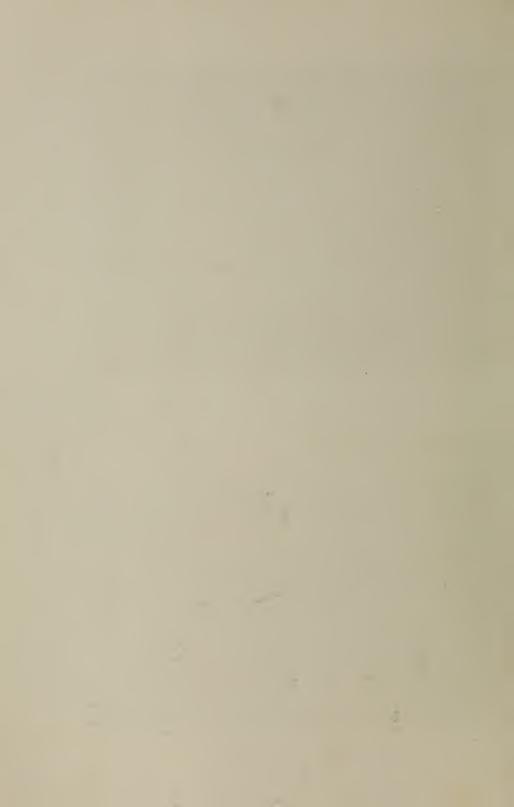
- 266 GOTHIC CROSS, CHARING CROSS
- GOLDSMITH'S GRAVE, THE TEMPLE 267
- GUILD HALL 268
- HOUSE WHERE WHISTLER DIED 269
- 270 HAYMARKET THEATRE
- 271 HEMPSTEAD PONDS
- 272 LINDSAY ROW
- 273 LINCOLN'S INN FIELDS (see Illustration)
- 274 LUDGATE HILL, SHOWING THE HOLBORN VIADUCT
- 275 LONDON BRIDGE STAIRS
- 276 LEADENHALL MARKET
- LAST OF OLD LONDON 277
- MARBLE ARCH 278
- 279 NUMBER 230, STRAND 280 NARROW STREET
- 281 ON CLAPHAM COMMON OLD COURT, LINCOLN'S INN 282
- 283 QUEEN ANNE'S MANSION FROM
- THE LAKE
- 284 ROSSETTI'S HOUSE

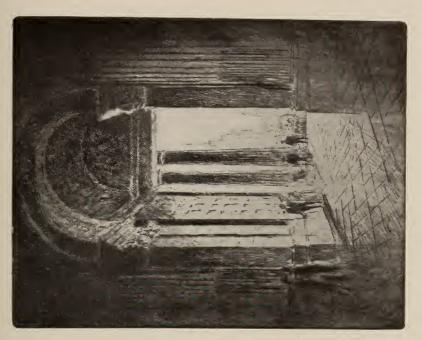






WESTMINSTER ABBEY, BY PENNELL, SEE NO. 299



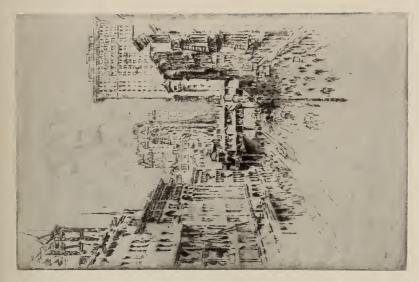


St. Paul's, the West Door, by Pennell, see No. 291

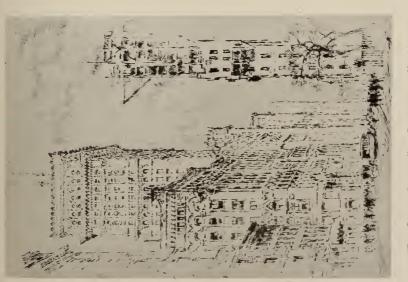


ENTRANCE TO HENRY VII CHAPEL, BY PENNELL, SEE No. 260

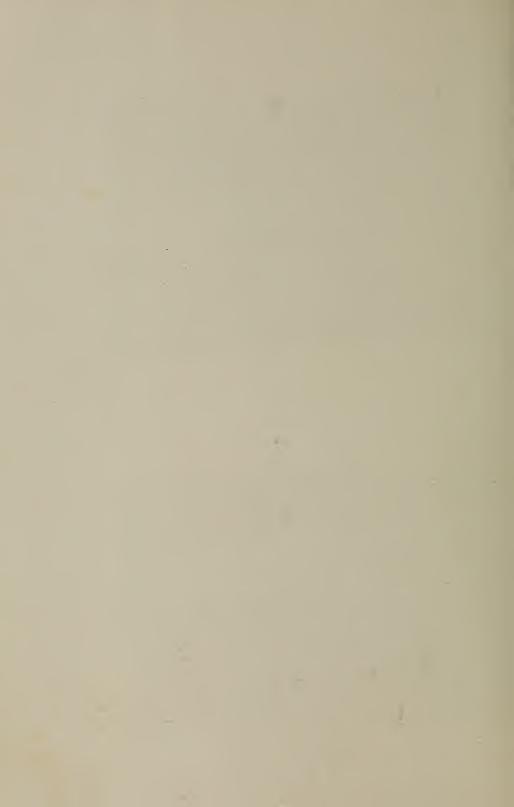




. 42nd Street, New York, by Pennell, see No. 246



"THE GOLDEN CORNICE," BY PENNELL, SEE No. 243



285	ROYAL ENTRANCE, VICTORIA TOWER	293	THAMES FROM RICHMOND HILI
286	ST. BARTHOLOMEW'S GATE		(see Illustration)
287	ST. BARTHOLOMEW'S, THE	294	THAMES WHARF
	FOUNDER'S TOMB	295	TOWER BRIDGE (see Illustration)
288	ST. CLEMENT DANE'S	296	TRAFALGAR SQUARE
289	ST. DUNSTAN'S, FLEET STREET	297	VALE OF HEALTH, HAMPSTEAD
290	ST. PAUL'S (see Illustration); all sold	298	WHITEHALL COURT
291	ST. PAUL'S, THE WEST DOOR (see	299	WESTMINSTER ABBEY, WEST
	Illustration)		FRONT (see Illustration)

# PEIRCE (MISS EDITH LORING). (MRS. GETCHELL)

"Essentially a practitioner of the brilliant uses of line, the work of Edith Loring Getchell is vigorous, original and effective without affectation. . . . Her hand is particularly sympathetic to all that is beautiful in foliation and growth of trees, atmospheric or climatic conditions of light, and those subtleties of nature best adapted to expression with the point."—WILL JENKINS, Modern Etching and Engraving in America.

#### 300 THE ROAD TO THE BEACH.

292 THAMES AT RICHMOND

"Her 'Road to the Sea, Nonquitt, Massachusetts,' was one of the American plates at the Paris Salon. It is very simple in theme-merely a stretch of low coast land with a few scattered shrubs and a white road stretching away towards the slightly-lifted horizon line. But a great deal has been told in this simplicity. The very spirit of such a scene is caught and given. Even without the title we should know that there was salt in the air and the sea at the end of the road."-Mrs. Schuyler van Rensselaer, American Etchers, p. 26.

# Height 6, width 173/4

Signed artist's proofs on Japan paper.....\$8

#### PLATT (CHARLES A.)

In the opinion of competent judges this distinguished artist ranks among the few real masters of original etching. Born and bred in New York, and having studied his art here also, his landscapes, marines, and water-side views will bear

comparison with the works of the greatest living etchers.

"In the foremost group of American painter-etchers stands the work of Charles A. Platt. Distinguished alike for vigorous brilliancy and richness of effect, it shows that he has every variety of technical means at his disposal and is a master of each in some special way. Exceptionally gifted with versatility, he has employed his skill in many different directions."—WILL JENKINS, Modern Etching and Engraving in America.

"Mr. Platt's work is specially noticeable for its variety. He is not one of those artists, who, having once succeeded with a subject, go on repeating variations on the same theme to the end of their lives. Each successive production of his is something genuinely original and not an echo of something which he has done already. He is equally well known through his paintings and aqua-

relles as by his etchings."

"At the exhibition just named the honors were certainly divided by Mr. Platt and Mr. Parrish. To which of them seemed due the larger share was a question which depended greatly upon individual tastes—was a question of contrast between different qualities rather than a question of more and less as regarded the same qualities. . . . Mr. Platt had, in truth, arrived at a mastery over his art.... I do not mean a mastery of its technical resources, a mastery in hand, so much as a mastery in eye and thought. He had known precisely what he wanted to do, and precisely what to do and what to leave undone in order to succeed. And the leaving of things undone is no small part of the artist's task with such a craft as etching. In the great art of omitting Mr. Platt is in truth accomplished, and this is what gave his prints their simplicity, their harmony, their breadth and unity of effect."—Mrs. Schuyler van Rensselaer, American Etchers, pp. 24, 25.

Note. In addition to plates Nos. 301-322 we have in our present stock a number of other subjects by this eminent etcher. A detailed list of titles and of prices will be found in *The Print Collector's Bulletin*, which will be mailed, free, on request. (See page 3.)

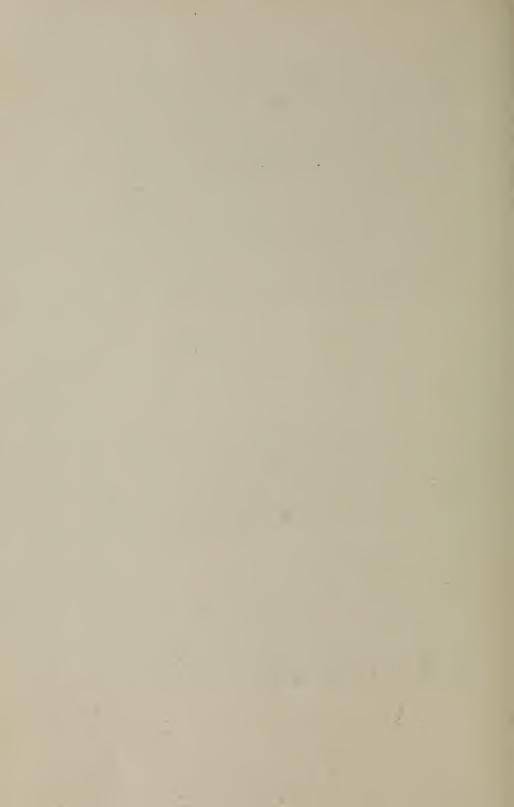
301	SPRING FLOOD
	Height 13, width 181/2
	Signed artist's proofs on Japan paper\$18
302	AN INLAND PORT
302	One of Mr. Platt's very best works—which is saying a great deal.
	Height 11½, width 19½
	Signed artist's proofs on Japan paper\$18
303	THE CHARLES RIVER
	Height 6¼, width 14¼
	Signed artist's proofs on Holland paper\$8
304	WILLIAMSBURGH, FROM THE EAST RIVER BRIDGE
	Height 6¼, width 9
	Signed artist's proofs\$
	(See Illustration)
305	BASS RIVER, CAPE COD
	Height 9, width 17
	Signed artist's proofs\$12
306	A CORNER OF PORTLAND, NEW BRUNSWICK
000	Height 10, width 8
	Signed artist's proofs on Japan paper\$8
307	
	Height 5, width 7¾
	Signed artist's proofs\$8
308	RYE, SUSSEX
	Height 61/4, width 91/8
	Signed artist's proofs on India paper\$10



BUTTERMILK CHANNEL, BY PLATT, SEE No. 309



WILLIAMSBURGH, BY PLATT, SEE No. 304

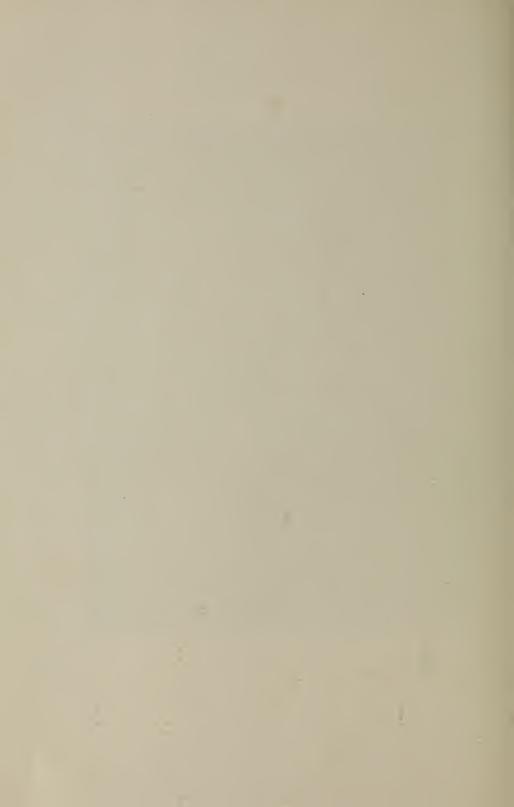


309	BUTTERMILK CHANNEL
	Height $6\%$ , width $10\%$
	Signed artist's proofs\$15
	(See Illustration)
310	MUD BOATS ON THE THAMES
	Height 61/8, width 111/4
	Signed artist's proofs\$9
	· · · · · · · · · · · · · · · · · · ·
311	Height 67%, width 111/4
	Signed artist's proofs\$15
312	TROUVILLE
	Height 6¼, width 9% Signed artist's proofs\$12
	orgined artist's proofs
313	OLD WAREHOUSE, DORDRECHT
	Height 10%, width 16¾
	Signed artist's proofs\$18
314	PIER AT LARMOR Height 8½, width 14½
	Signed artist's proofs\$12
315	THE QUAY AT HAVRE
	Height 7%, width 13%
	Signed artist's proofs\$15
316	A BRITTANY LANDSCAPE
	Height 8½, width 11½
	Signed artist's proofs\$12
317	LOW TIDE, HONFLEUR
317	Height $4\frac{1}{2}$ , width 6
	Signed artist's proofs\$10
318	UNDER THE PONT MARIE, PARIS  Height 5, width 8%
	Signed artist's proofs\$10
319	ST. GERVAIS, PARIS
	Height 8½, width 5½ Signed artist's proofs\$10
	Signed artist's proofs

320	INNER POR	RT, TROUVILLE
		Height 61/8, width 91/8
	S	igned artist's proofs\$10
321	BROOKLYN	PRINCE
341	BROOKLIN	Height 6¾, width 11
	Q	igned artist's proofs\$10
	В	ighted artist's proofs
322	THE DRED	
		Height 6¾, width 13¾
	S	igned artist's proofs\$12
PHI	ILLIPS (G	. Н.)
323	PORTRAIT	OF SIR WALTER SCOTT
	Engraved:	in mezzotint in 1864 after the painting by C. R. Leslie, R.A.
This	s portrait w	as painted for Archibald Constable, Sir Walter Scott's publisher.
		Height 12¾, width 10
	О	pen letter proofs on India paper\$15
PRO	OPERT (J.	LUMSDEN)
	Mr. Proper	t has long been known as a very successful amateur etcher.
time	e formally r	ited to 50 proofs of plates Nos. 324-329 is now for the first published. They have been carefully printed by Frederick Gouldand each proof bears the signature of the artist.
22.4	ODEENWICK	
324	GREENWICH	Height 8, width 14
	C:	,
	Ю.	igned artist's proofs\$12
325	KEW BRIDG	GE .
		Height 7, width 12
	Si	igned artist's proofs\$12
326	THE TOWE	R OF LONDON
		Height 11½, width 18
	S	igned artist's proofs\$18
327	THE RIVER	SEVERN
		Height 5¾, width 9¼
	S	igned artist's proofs\$9



Alfred Tennyson, by Rajon, see No. 332



328	CHISWICE	
		Height 7, width 12
		Signed artist's proofs\$12
329	ROMNEY	
		Height 7, width 12
		Signed artist's proofs\$12
330	SAN GIOF	RGIO, VENICE
		Oval. Height 8, width 6
		Signed artist's proofs\$6
224	TA CATTI	DE VENICE
331	LA SALU	FE, VENICE  Height 8½, width 5
		Signed artist's proofs
		organett artist s proofs
DA	ION (DA	111 /
	JON (PA	•
etch	n the sole	exception of Rembrandt, Rajon was probably the greatest portrait ver lived; but, unlike Rembrandt, most of this modern master's
plat	es were	lone from originals by other artists. He was, however, an accom-
desi	nea portr gns. On	ait painter also, and some of his best etchings were from his own e of the finest of these is his large portrait of Tennyson. It is
prol	bably the	best existing portrait of the great poet. at his beautiful home near Paris, on the 8th of June, 1888.
К	ajon died	at his beautiful home near Paris, on the 8th of June, 1888.
332	PORTRAI	T OF ALFRED TENNYSON
		was taken while the great poet was still hale and vigorous. Its
won	derful fid	lelity as a likeness, combined with its high artistic qualities, have
give		ngland (and here also) the rank of being the best portrait of Ten-
ŤΤν	n tha Tif	e of Rajon, by F. G. Stephens, the author writes of Rajon's "de-
trai	trui and t of Ten	inexhaustible skill in working with pure line,' and cites the pornyson as being "simply one of the finest specimens of modern ship."
draı	ughtsman	ship.''
		Height 15¾, width 12
		Signed artist's proofs on vellum\$75 Signed artist's proofs on Japan paper60
		Unsigned proofs on India paper
		(See Illustration)
333	ROSALIE	(New Anadolation)
333	ROSALIE	Head of a child, done in soft-ground etching.
		Height 9½, width 7¼
		Impressions without the title\$3
224	NINETTE	•
334	MINELLE	Head of an Alsatian girl, printed in red.
		Height 95%, width 7
		Impressions without the title\$6

#### 335 PORTRAIT OF MEISSONIER

This plate was etched at Meissonier's special request, from his own painting, and it will certainly take rank as the best portrait of the great French master.

## Height 11, width 81/2

Signed art	ist's pro	ofs on	Japan	paper.	 	.\$20
Unsigned	proofs				 	. 6

## RAMUS (EDMOND)

Member of the French Academy.

#### 336 AN ALGERIAN VILLA

From the painting by F. A. Bridgman. Born in New York, but now established in Paris, Mr. Bridgman has done distinguished honor to American art. In Paris he has had high official recognition—even to the extent of receiving the Cross of the Legion of Honor.

## Height 151/2, width 21

Remarque proofs on vellum, signed by painter	
and etcher (60 only)\$3	30
Signed artist's proofs on Japan paper 1	15

#### RIPPL-RONAI

#### 337 PORTRAIT OF FRANZ LISZT

This portrait of the great musician was painted one year before his death by his great compatriot, Munkaesy. It will undoubtedly take rank as the standard portrait of Liszt. Munkaesy's painting is etched by another Hungarian artist, Rippl-Ronai. The 40 proofs on vellum bear Munkaesy's autograph as well as the etcher's.

## Height 1434, width 111/8

Remarque	proofs	on	ve	llı	ın	n,		$\sin$	gı	ıе	d	ł	y	pa	ai	n 1	te	ľ	
and etcl	ner (40 c	only	).				٠.				٠.			 •				. \$	30
Lettered i	mpressio	ns																	5

### RODRIGUEZ (GASTON)

One of the best French reproductive etchers.

#### 338 NAPOLEON ON HORSEBACK

The etching represents the principal figure in Horace Vernet's large picture (in the Versailles Gallery) of the Battle of Marengo. Unlike many other portraits of Napoleon, this one was painted from life.

#### Height 11%, width 8%

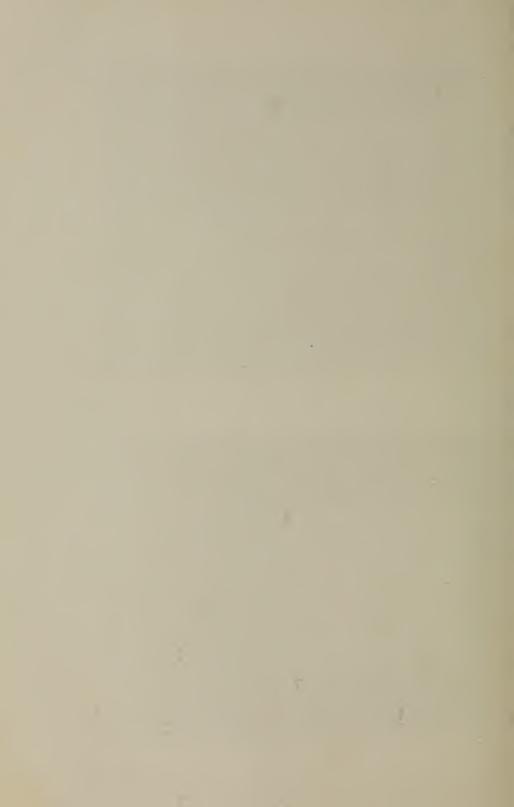
Remarque proofs on vellum\$12
(The remarque is a small portrait of Josephine.)
Signed artist's proofs on Japan paper 6



LA BECQUÉE, BY RODRIGUEZ, SEE NO. 341



THE SEWING LESSON, BY RODRIGUEZ, SEE NO. 340



#### 339 THE TANGLED SKEIN

From the painting by Seignac.

Height 14, width 11

#### 340 THE SEWING LESSON

This pretty etching is a veritable novelty, being done from the almost unknown

but very beautiful painting by J. F. Millet.

This great French master's pictures have of late become almost as well known through various reproductions as are those of Raphael himself; but "The Sewing Lesson"—one of Millet's finest works—has never before been reproduced in engraving or etching. The artist, suiting the handling to the subject, has treated it with an unusual degree of grace and daintiness. This etching had the distinction of being first publicly exhibited at the Paris Salon.

Height 20, width 151/2

### 341 LA BECQUÉE

This important plate is from the beautiful painting by J. F. Millet in the museum at Lille, which ranks as one of the master's very finest pictures.

A peasant woman is seated outside and facing the door of a farm-house, on the step of which are seated three little children whom she is feeding with a wooden spoon. The very title is poetical, signifying the action of a young bird in the nest, that opens its mouth to be fed.

Height 23, width 181/2

Remarque proofs on vellum (60 only)...........\$40 Remarque proofs on Japan paper (60 only)..... 30 (See Illustration)

#### 342 THE FISHERMAN'S FAMILY

From the painting by Jameson. A young woman stands on the seashore with her two children, while the fisherman is seen coming toward them from his vessel.

#### Height 19, width 15

### 343 LA MÈRE TANISSE

From the painting by Marie Lavieille. In the quaint interior of a French peasant's house an old woman is seated by the fire, at work with her needle.

Height 10, width 12

Remarque proofs on Japan paper.....\$8

From the painting by Jiminez. Particularly suited for hanging in a library.

Height 15, width 11

Remarque	proofs on	vellum		.\$15
Signed ar	tist's proof	s on Japan pa	per	. 10



THE CHESS PLAYERS, BY SPINELLI, SEE No. 352



THE CONNOISSEUR, BY BOILOT SEE No. 47



A Gentleman Reading, by Boilot see No. 48



After Louis Leloir.	
Height 7, width 5	
emarque proofs on vellum	\$

#### 351 THE FIRST LOVE TOKEN

 $\mathbf{R}$ 

From the Paris Salon.

From the painting by Welden Hawkins, who has etched the "remarque."

Near a picturesque French farmhouse an Italian minstrel boy timidly presents a simple bouquet to a young peasant-girl—who receives it as timidly.

The composition is full of sentiment and is treated in a novel manner.

Height 16½, width 22

#### 352 THE CHESS PLAYERS

A pretty interior, from the painting of François Flameng.

Height  $8\frac{3}{4}$ , width  $10\frac{1}{2}$ 

Signed artist's proofs on Japan paper.......\$5
(See Illustration)

## STODART (G. T.)

#### 53 LŒTITIA

Engraved in stipple, after the painting by Richard Cosway. The painter, Richard Cosway, R.A., the immediate successor of Sir Joshua Reynolds and the contemporary of Angelica Kauffman, combines in his style the force of the one and the elegance of the other. His ''Lœtitia'' is the portrait of the beautiful Miss Barker. The original picture is engraved by permission of the present owner, Sir Richard Currie.

Height 12, width 9

Signed artist's proofs on India paper......\$18

## TEYSSONNIÈRES (PIERRE)

The paintings and etchings of M. Teyssonnières have already won for him thirteen medals and diplomas, including a medal from the Paris Salon and a decoration from the King of Italy. He was for several years professor of fine arts at Bordeaux, but is now established in Paris.

### 354 A MEETING

After the painting by Ridgway Knight. The etching, which is one of Teysson-nières' finest, was exhibited at the Paris Salon.

## Height 18, width 24

Signed	remarque proofs on vellum	\$48
Signed	remarque proofs on Japan paper	36
Signed	artist's proofs on Japan paper	20

## After the painting by Winslow Homer.

In a review of this notable American picture in *The Century Magazine*, Mrs. Schuyler van Rensselaer writes: "It seems to me not only one of the most complete and beautiful things Mr. Winslow Homer has yet produced, but among the most interesting that American art has yet created. The most interesting thing about it is its beauty of line. Three fisher-girls have a sculptural grace, they are statuesque figures—but they are living, moving, breathing beings, and not statues. Variety has been secured in such subtle, reposeful ways, that a wonderful harmony and artistic force are the result."

## Height 17, width 25

Remarque proofs on vellum\$45
Remarque proofs on Japan paper 30
Signed artist's proofs
(See Illustration)

#### 356 PROCESSION OF THE FLITCH OF BACON

From the painting by Thomas Stothard, R.A. The ancient English custom represented is one of the most interesting of those which are kept in remembrance

by the whole Anglo-Saxon race.

A flitch or side of bacon was given annually to a young married couple who could prove (to a jury of six maidens and six bachelors) that during the first year and a day of their married life neither had said a cross word to the other—nor secretly wished that they were not married! This old custom has been observed, though with some interruptions, for more than seven centuries.

No more significant or appropriate wedding present could be given; and no more suggestive reminder of domestic peace could be found to adorn a happy

home.

N. B.—A detailed historical account of the "Flitch of Bacon" will be mailed, free, on application to the publishers.

### Height 12%, width 34

Remarque						
marque'	')					\$60
Remarque	proofs	on '	Whatma	n pape	r	40

#### 357 DAUGHTERS OF THE SEA

From the painting by Delobbe, which was shown at the Paris Salon of 1885. The beautiful etching of it by Teyssonnières won high praise at the Salon.

Two handsome fisher-girls repose on the sandy shore, awaiting the return of the boats. The general effect of the picture is tranquil and restful.

#### Height 131/4, width 20

Remarque proofs on vellum, signed by both painter and etcher	60
Remarque proofs on Japan paper, signed by both painter and etcher	36
Signed artist's proofs on Japan paper	24
Unsigned proofs before letters	12
(See Illustration)	

7 40



Daughters of the Sea, by Teyssonnières, see No. 357



A Voice from the Cliff, by Teyssonnières, see No. 355



#### 358 LA CHASSE AU FAUCON

From the well-known painting, the "Hawking Party," by Fromentin, in the Louvre, Paris. This superb etching has already won three gold medals in Europe, including one from the Paris Salon.

8					
Height 17½, width 12½					
Remarque proofs on Japan paper\$18					
Signed artist's proofs on Japan paper 12					
Lettered impressions 6					
. D.O.O.					

#### 359 LE CALVADOS

The gathering of mussels on Sunday morning before the early mass. Etched by Teyssonnières from his own painting. All the principal figures (except one) are from studies made by the artist on the spot. The old man to the extreme right is "Le Père Legrand." "La Mère Legrand" is at the opposite side, and near her is a girl who is known among her neighbors as "La Petite Coquette." The principal figure in the foreground is Mademoiselle Teyssonnières, the artist's daughter.

This part of Normandy got its Spanish name in the time of Queen Elizabeth, when the Calvados, a vessel of the Armada, was wrecked on the coast.

	Height 14, width 20				
	Remarque proofs on vellum\$60				
	Remarque proofs on Japan paper 36				
	Lettered impressions 6				
360	A RIVER NEAR BORDEAUX				
Height 11¾, width 19¾					
	Signed artist's proofs on vellum\$24				
	Signed artist's proofs on Japan paper 12				
361	AN AUTUMN DAY, NEAR BORDEAUX				
	Height 10, width 131/2				
	Signed artist's proofs on Japan paper\$5				

## THÉVENIN (CHARLES)

#### 362 THE SOWER

From one of Millet's most characteristic works, and beautifully etched. Height 1516 width 19

1101ght 15 /2, whith 10	
Remarque proofs on vellum\$	25
Signed artist's proofs on Japan paper	15

## 363 FONTAINEB

LEAU					
After Allongé.					
Height 13, width 201/2					
emarque proofs on vellum (30 only)\$12					
emarque proofs on Holland paper 8					
151					

## VAN ELTEN (KRUSEMAN)

This well-known landscape painter—member of the National Academy of Design, Fellow of the Royal Society of Painter-Etchers, London, and winner of a medal at the Amsterdam Exposition—was as much admired for his fine decorative etchings as for his paintings.

364	A COTTAGE BY THE SEA
	Height 93/4, width 131/2
	Signed artist's proofs on Whatman paper\$12
365	HOMEWARD BOUND
	Height 9¼, width 17¾
	Signed artist's proofs on Whatman paper\$12
366	TWILIGHT ON THE HOUSATONIC
	A landscape executed by the "soft-ground" process. Height 13½, width 21
	Signed artist's proofs on Japan paper\$15
367	THE DYKE AT SLIEDRECHT
	A characteristic view in Holland
	Height 12, width 19
	Signed artist's proofs on Japan paper\$15
368	WINNOCKIE CREEK, NEW JERSEY
	Height 12, width 17½
	Signed artist's proofs on Japan paper\$15
	Unsigned proofs on Japan paper 12
369	A QUIET SPOT
	Height 91/4, width 171/2
	Signed artist's proofs on Japan paper\$12
	Unsigned proofs 8
370	A SHADY PASTURE
	Height 8¼, width 14%
	Signed artist's proofs on Japan paper\$10
	Unsigned proofs 6
371	IN THE MEADOWS
	Height 8¼, width 14%
	Signed artist's proofs on Japan paper \$10
	Unsigned proofs 6
	159



Newport Harbor, by Callahan, see No. 67



WINDMILL IN HOLLAND, BY VAN ELTEN, SEE No. 372





BENGAL TIGERS, BY VAN MUYDEN, SEE No. 374



THE KING OF THE DESERT, BY VAN MUYDEN, SEE NO. 373



Height 9, width 12
Unsigned proofs on Japan paper.....\$6
(See Illustration)

## VAN MUYDEN (EVERT)

Born at Albano, near Rome, and of Swiss parents, on July 18, 1853, he studied drawing and painting first under his father, afterward under Gérôme at the Ecole des Beaux Arts in Paris. In etching he is entirely untutored, never having had a master. From 1879 to 1884 he lived in Italy and since 1884 he has spent most of his time in Paris. He received an honorable mention for his etchings at the Salon of 1887 and a bronze medal at the Paris Universal exhibition of 1889.

"Van Muyden has both the mental and technical qualities necessary in the production of a real work of art, and he has them in a high degree. Drawing is the foundation of the graphic arts and in this van Muyden is a master. His draughtsmanship is the quality which first attracts attention in his works from the technical side. He has great love for beauty of form, especially in the lower animals, and this it is that gives much of the charm to his little sketches which, though they depend mostly on outline drawing, have all the suggestion of modeling, as well as in his more finished plates in which the modeling is carried further, but always with the love for form and the same ability to express it."—Atherton Curtis.

See "Catalogue of the Etched Work of Evert van Muyden, by Atherton Curtis. With a portrait of the artist and ten head pieces etched expressly for the catalogue and one unpublished plate." The edition is limited to 230 numbered copies, at \$10.

#### 373 THE KING OF THE DESERT

A great lion reposing on a crag. The margin of this fine plate is surrounded with light sketches of lions and other wild animals.

Height 15, width 12½
Remarque proofs on vellum......\$15

(See Illustration)

#### 374 BENGAL TIGERS

This fine etching is a model of admirable drawing. Two great tigers are in the

foreground and in the distance a mysterious forest is seen.

"Again we see two great tigers outside a mysterious tropical forest. One mounts guard, alert and fierce, while the other drinks. The composition and drawing of this picture may be called masterly; the gloomy background is full of color, while the drawing of the drinking tiger is simply wonderful; the lithe and powerful beast is actually alive."—FREDERICK KEPPEL, Van Muyden, Painter-Etcher, p. 11.

Height 16¾, width 12½

Remarque proofs on vellum.....\$15

(See Illustration)

375 LION ON A ROCK

Height 6½, width 4%

Signed artist's proofs on Holland paper.....\$4

#### 376 BULL OF THE ROMAN CAMPAGNA

"'Van Muyden's fondness of animals is not confined to the wild species, but extends to domestic animals as well. He has always taken great interest in the Roman ox, whose sluggish nature he interprets with great truth. . . . In the same class with the Roman oxen may be placed the Roman bulls, of which the best is undoubtedly the Bull of the Roman Campagna, a superb plate, full of feeling for the beauty of the animal, especially of the beautiful curve of its graceful horns, and one of the best examples of the artist's masterly draughtsmanship."—Atherton Curtis.

Height 121/4, width 161/8

Signed artist's proofs on Holland paper......\$10

377 WHITE MARE AND BLACK COLT

Original lithograph. Thirty proofs only were taken and the drawing was then effaced.

Height 131/2, width 175/8

Signed artist's proofs......\$15

378 TIGER RESTING

Original lithograph. Thirty proofs only were taken and the drawing was then effaced.

Height 121/2, width 161/2

Signed artist's proofs.....\$15

## WALTNER (CHARLES)

''L'un des grands graveurs français. Et graveur absolument particulier, dont le nom, marquant une étape dans la marche de son art, signifie l'extrême limite de la liberté dans les procédés d'exécution—en réaction, à la fin du XIXe Siècle, contre la perte de toute liberté, infligée depuis cent ans à la graveur par la formule d'école.''—HENRI BERALDI, Les Graveurs du XIXe Siècle, Vol. XII, p. 254.

#### 379 THE PHILOSOPHER

After the painting by Rembrandt, in the National Gallery, London.

Height 20½, width 16¾

Signed artist's proofs on vellum.....\$60

(See Illustration)

Special Note. Messrs. Frederick Keppel & Co. are glad to announce that they have purchased the few remaining proofs of this famous etching, which, by general consent, is accounted one of Mr. Waltner's masterpieces. The number of proofs, remaining unsold, being small, the right to advance the price at any time is reserved.

## WASHBURN (CADWALLADER)

380 COURT OF THE DOGE'S PALACE

Height 9¾, width 6¾
Signed artist's proofs on Japan paper..........\$15
The plate is destroyed.



THE PHILOSOPHER, BY WALTNER, SEE No. 379



#### 381 GRAND CANAL, VENICE

Height 63/4, width 93/4

Signed artist's proofs on Japan paper..........\$12

The plate is destroyed.

382 CASA D'ORO, VENICE

Height 634, width 93/4

Signed artist's proofs on Japan paper......\$12

The plate is destroyed.

## WENBAN (S. L.)

Born in Cleveland, Ohio. Studied in Munich.

#### 383 A BAVARIAN FOREST

This large and bold etching is highly recommended. It is done in the broad and strong style of Sir Seymour Haden, and won high praise at the Paris Salon.

## Height 201/4, width 161/4

Remarque	proofs on Japan	n paper	\$15.00
Unsigned	proofs		7.50

## WHISTLER (JAMES A. McNEILL)

"With the master-etchers of the world—Meryon's equal in some respects, and, in some respects, Rembrandt's—there stands James Whistler. Connoisseurs in France and England, in America, Holland, Bavaria, concede this now."—FREDERICK WEDMORE, Fine Prints, p. 107.

"All his work is alike perfect. It has only been produced under different circumstances, and is an attempt to render different effects or situations. Therefore the methods vary, but the results are always the same—great. The greatest, the most perfect, as a whole, that any etcher has ever accomplished." —JOSEPH PENNELL, Whistler as an Etcher.

Note. Special attention is invited to our large collection of Whistler's etchings. A detailed list of titles and of prices will be found in *The Print Collector's Bulletin*, which will be mailed, free, on request. (See page 3.)

## WICKENDEN (ROBERT J.)

## 384 LA MÈRE PANNEÇAYE

Height 71/2, width 7

Signed artist's proofs on Japan paper.....\$6

This beautiful lithograph of a French peasant woman, 89 years old, is the work of one of the best of our younger American painters. Mr. Wickenden has al-

ready done admirable work as painter, aquarellist, etcher and lithographer, and

also as an author in prose and verse.

"La place me manque pour citer aussi de magnifiques pièces étrangères signées: Goya, Alma-Tadema, Sargent, mais je signalerai specialement de véritables chefs-d'ocuvres de M. Wickenden. Une *Vue de Notre Dame la nuit* et *La Mère Panneçaye*—une tête de vieille femme."—PHILIPPE GILLES, in his "Vue d'Ensemble" of the Exposition Internationale du Centenaire de la Lithographie at Paris, 1895.

## ZILCKEN (PHILIP)

#### 385 REMBRANDT IN MILITARY DRESS

The famous original by Rembrandt in the gallery of The Hague is here, for the first time, represented in a satisfactory manner. The etching is bold, strong and decorative.

Height 181/4, width 14

Signed remarque proofs on Holland paper.....\$20

#### 386 PORTRAIT OF JOHN LOTHROP MOTLEY

This portrait was painted by Bischopp in 1872 for the late Queen of Holland, at the time when Motley was her guest in the "House in the Wood" at The Hague—where the picture still hangs.

Height 19, width 12

Signed artist's proofs on Japan paper.....\$24

## ZORN (ANDERS L.)

Born at Mora, Sweden, in 1860.

"Near the extreme end of the range of art in one direction—at the opposite pole to the subtile delicacies of a Whistler—I should put Mr. Zorn's bold, spirited, swiftly executed, yet completely satisfying works. . . Mr. Zorn's work attracts us in the sense that, while seemingly hasty and almost illogical, it proves itself magnificently adequate, and therefore skilful and artful in the highest sense."—Mrs. Schuyler van Rensselaer, A Swedish Etcher (Century Magazine, August, 1893).

"But it is in his etchings that the art of Anders Zorn is seen in its highest vigor, creativeness and sureness of hand, whether these etchings be done directly from nature, or are transcriptions of his masterly paintings. Lines apparently scribbled at random and which might seem to harshly gash the copper plate, result in a whole which is strong, clear and vivid, and the etchings present pictures expressing the most delicate and fleeting phases of expression and gesture. This extreme refinement, although couched in a disguise of affected roughness, cannot be described in words. Let us only say that these etchings—paradoxical in their coarseness of means and fineness of effect—manifest the master at his best."—HENRI MARCEL.

NOTE. We are glad to announce that this distinguished artist appointed us, in 1893, the exclusive publishers of his etchings for the United States. Our present stock includes impressions of all his available etchings. A detailed list of titles and of prices will be found in *The Print Collector's Bulletin*, which will be mailed, free, on request. (See page 3.)

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N. B.—Any of these books will be sent, postpaid, on receipt of price.

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By Mrs. Schuyler van Rensselaer

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By M. Léonce Bénédite.

Curator of the Luxembourg Gallery, Paris

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By Frederick Keppel

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